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This report on symphony orchestra concerts for students in 20 American cities provides information on (1) the history and development of youth concerts, and the artistic, cultural, and educational philosophies upon which they are based; (2) operating procedures and financing for youth concerts in each city; (3) utilization of the concerts by public education; (4) factors that determine effectiveness of concerts as educational experiences for youth; and (5) guidelines and recommendations for improved youth concerts primarily in the context of education. Included are the results of case studies of youth concerts, carried out by two music educators and two orchestra research specialists. Opinions and viewpoints expressed by symphony orchestra conductors and managers , public school administrators and teachers, and a few students are reported. Limited information is given on presenting chamber music, opera, and ballet performances to students. Appendices include samples of materials used for preparation of students for concerts; youth concert program and repertoire listings; and summaries of educators' responses to questionnaires. (See TE 499 970 for a summary of this study.) (Author/LH)

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FINAL REPORT

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TABLE OF CONTENTS

		Page
Acknowledgements		vii
Introduction and Summary		1
FINDINGS AND ANALYSIS		
Chapter I	History and Purpose of Youth Concerts	9
Chapter II	Socio and Economic Conditions in Relation to Youth Concerts	18
Chapter III	Financing Youth Concerts	29
Chapter IV	Summary of Youth Concert Operating Practices	40
Chapter V	Preparation of Students for Concerts, and Concert Follow-up Activities	56
Chapter VI	Youth Concert Programming	79
Chapter VII	Opera for Young People	105
Chapter VIII	Small Ensemble Performances	108
Chapter IX	Youth Concerts as Educational Experiences	116
Chapter X	Recommendations	127
CASE STUDIES OF YOUTH CONCERTS PRESENTED BY SYMPHONY ORCHESTRAS IN TWENTY CITIES		
Group I		
Baltimore:	Baltimore Symphony Orchestra	147
Cincinnati:	Cincinnati Symphony Orchestra	177
Cleveland:	Cleveland Orchestra	209
Detroit:	Detroit Symphony Orchestra	234
Hartford:	Hartford Symphony Orchestra	258
New Orleans:	New Orleans Philharmonic Symphony Orchestra	279

TABLE OF CONTENTS (Continued)

Page

Pittsburgh: Pittsburgh Symphony Orchestra 297

Salt Lake City: Utah Symphony Orchestra 322

San Francisco: San Francisco Symphony Orchestra 348

Seattle: Seattle Symphony Orchestra 370

Group II

Chattanooga: Chattanooga Symphony Orchestra 401

Columbus: Columbus Symphony Orchestra 420

Evansville: Evansville Philharmonic Orchestra 449

New Haven: New Haven Symphony Orchestra 472

Pasadena: Pasadena Symphony Orchestra 488

Providence: Rhode Island Philharmonic 510

Sacramento: Sacramento Symphony Orchestra 534

Sarasota: Florida West Coast Symphony Orchestra 553

Spokane: Spokane Symphony Orchestra 571

Winston-Salem: Winston-Salem Symphony Orchestra 588

SUPPLEMENTARY MATERIALS

Bibliography 612

Review of the Literature 616

Methodology for Youth Concert Study 624

Glossary 636

APPENDIXES

A Music Education Data Gathering Devices, Organization, Use, Compilation 644

TABLE OF CONTENTS (Continued)

		Page
B	Selected Data from Music Education Questionnaires and Interview Guides	646
C	Table No. 6, Music Education Personnel: Inventory of Questionnaires and Interviews	681
D	Chart No. 3, Socio-Economic Data on Twenty Study Cities	682
H	Public School Music Education Data for Twenty Cities	683
J	Data on Concerts for Elementary Grades, Secondary Grades, and Elementary and Secondary Grades.	686
M	Listing of Materials Used in Collecting Data from Symphony Orchestras	689
N	Selected Materials Relating to Organization, Administration and Production of Youth Concerts.	692
O	Selected Youth Concert Educational Materials	708
P	Repertoire Performed in Youth Concerts in Twenty Cities	757
	Concert Themes	773
Q	50 Youth Concert Programs.	776
	ERIC Report Resume	792

TABLES

		Page
No. 1	Historical Summary of Youth Concerts in the Twenty Study Cities.	11
No. 2	Statistical Ratio of City Public School Enrollment to Number of Youth Concerts Presented	22
No. 3	Sources of Finance for 1966-67 Youth Concerts in the Twenty Study Cities.	37
No. 4	Organization Responsible for Preparing and Financing Concert Study Materials	66
No. 5	Classification of Compositions Played in Youth Concerts.	81
No. 6	Music Education Personnel: Inventory of Questionnaires and Interviews	681

Tables Included in Case Studies of Each of the Twenty Study Cities. 147-588

(Note: Not all of the tables are included in all of the case studies.)

Fact Sheet on City and Orchestra
Summary Data on Youth Concerts Presented
Public School Music Education Staff
Public School Music Curriculum
Approximate Percentage of Students in Elementary Classes Attending Concerts
Ratings of Elementary and Secondary Teachers' Concert Study Guides
Musical Background Needed to Use Study Guides
Rating of Student Concert Study Materials
School Personnel Opinion on Concert Admission Policies
Evaluation of Effect of Youth Concerts Upon Students
Student Opinion Polls on Youth Concerts
Student Opinion Concert Suggestions

CHARTS

		Page
No. 1, 1-A	Group I, Symphony Orchestras: Summary of Data on Operations and Most Important Youth Concert Series.	144, 145
No. 2, 2-A	Group II, Symphony Orchestras: Summary of Data on Operations and Most Important Youth Concert Series.	146, 146-A
No. 3	Socio-Economic Data on Twenty Study Cities . . .	682
No. 4	Public Schools: Grade Structure and Music Education Administration	683
No. 5	Music Education Data, Elementary Level	684
No. 6	Music Education Data, Secondary Level.	685
No. 7	Data on Concerts for Elementary Grades	686
No. 8	Data on Concerts for Secondary Grades.	687
No. 9	Data on Concerts for Elementary and Secondary Grades	688
No. 10	Summary of Contents of Concert Preparation Study Materials Used in Twenty Study Cities. . .	707

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- The public school supervisors and administrators who facilitated the work in their respective school systems,

- The hundreds of teachers who responded to questionnaires,

- The administration of American University and
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Martin LeBeau
Martha Noyes
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INTRODUCTORY SUMMARY

Symphony orchestra concerts, planned and presented expressly for students long have been an accepted part of the musical and educational scene in the United States. The earliest such concert for which documentation could be found in this Study took place in 1858.

At the present time, hundreds of symphony orchestras in the United States play literally thousands of youth concerts each year for millions of young listeners in large and small cities.

The cultural and educational philosophies, programming policies and teaching practices that govern and surround the student concerts are myriad. Within the education profession and performing arts circles there is an assumption fairly generally held, that opportunities for students to hear concerts presented by symphony orchestras and related ensembles form a valuable part of a well rounded basic education. There also is a feeling that young people need such experiences in order to prepare them to assume their proper share of cultural responsibilities as adults.

Some concert presentations were believed to have produced the desired results. It is alleged that others have resulted in experiences that were practically valueless -- either as educational projects or as musical or cultural experiences. Why this is so, what factors predispose toward the success or failure of the concert projects has not been fully understood.

In spite of the scope of youth concert operations, the millions of children involved, the time, effort and money invested--the underlying philosophies of youth concerts, the practices involved in their presentation and incorporation into music education curriculums had not been subjected to comprehensive analysis prior to this study.

As described in the Study section concerned with review of the literature on youth concerts (page 616), the American Symphony Orchestra League has undertaken periodic statistical surveys of youth concert operations for benefit of its member groups. A few individuals have studied youth concert operations in a given city or region. None of the earlier studies, however, undertook to make analyses in depth of the details of operations or of the significance of youth concerts as educational experiences for young people.

It was determined, therefore, that there was need on the part of education and symphony orchestras for a comprehensive examination of youth concerts.

Objectives

The following objectives were established for this study:

1. To examine the purposes for which youth concerts are presented

2. To examine in detail all facets of the administration, production and financing of youth concerts

3. To analyze the program content of youth concerts

4. To analyze the relationship of youth concerts to the public school music curriculum

5. To try to ascertain from these studies:

    a. The factors that are significant in the establishment and development of youth concerts

    b. The practices that result in youth concerts being effective as musical, cultural and educational experiences for young students

    c. The circumstances required to increase the opportunities that can be extended to young people of this nation to hear symphonic music.

Study Method Adopted

At the suggestion of the U.S. Office of Education, a broad scale statistical survey that would attempt to gather data from literally hundreds of symphony orchestras and public school systems was discarded in favor of probing deeply into the youth concert history, practices, experiences and conclusions in a few communities selected as representative of situations that would be found in many communities.

Twenty cities were chosen for the field-studies-in-depth, the choices being influenced by:

- - size of city,

- - geographical location,

- - extent and nature of the symphony orchestra operations and of the music education program in the public schools,

- - the known presence in given cities of various aspects of youth concert operations that would permit study of diverse techniques practices and circumstances.

The Study personnel was balanced between the two fields of symphony orchestra operations and music education. A project director and two research specialists from each field were engaged.

Methods used in staff orientation and training, and in development of techniques for gathering and analyzing data are described in detail in the chapter on Methodology (page 624). Each field work team consisted of a music education specialist and an orchestra specialist and, on the average, spent two weeks in each of the cities included in the Study.

Results of the Study

With reference to the 20 Study cities, the following results have been obtained:

- - Youth concert history, operations and financing have been documented in detail.

- - Opinions and attitudes toward youth concerts have been gathered and recorded from music educators, general classroom teachers, and general education administrators and supervisory personnel.

- - Attitudes of teaching personnel toward youth concerts have been analyzed in relation to teachers' training in music, and to their own musical participation history.

- - Techniques employed in preparing students for youth concerts have been documented.

- - Materials used in concert preparation of students have been gathered, inventoried and analyzed.

- - Student opinions and evaluations of youth concerts have been gathered in a few cities.

- - Programming policies and production procedures as related to the reactions of culturally deprived students have been examined to limited degree.

- - Artistic and cultural philosophies of symphony orchestra conductors have been related to their youth concert programming policies.

- - The role of symphony orchestra organizations in the formal education activities in conjunction with youth concerts has been examined.

- - The place of small ensemble performances and opera performances in the total youth concert structure has been examined to some degree.

- - Socio-economic factors have been studied in relation to youth concert developments.

- - The scope of the need for youth concerts as related to their availability has been definied.

Highlights of the Findings

With reference to the 20 Study cities, the following emerge as highlights in the findings:

Importance of Youth Concerts

--- Youth concerts are held to be an extremely important part of the civic, educational, and cultural responsibilities of symphony orchestras in the opinions of symphony orchestra boards of directors, conductors, managers, musicians, and members of symphony women's association.

- - In the opinions of members of boards of education, school administrators and teachers, youth concerts are generally held to be vital in the total education of young people.

Factors in Development of Youth Concerts

- - The initiation, continuation and expansion of youth concerts in most of the cities studied has come about as the result of the work of symphony orchestras and their auxiliary units.

- - The quality of leadership given by orchestras and schools to youth concert development appears to be the most decisive factor in the emergence of broad scale projects that have significant musical and educational values for students.

Financing

- - Symphony orchestras are assuming responsibility for approximately 75% of the total financing for youth concerts, and usually are the motivating agency for generating the remaining 25% of the funding for youth concerts.

- - Non-governmental funds account for approximately 80% of the total financing of youth concerts.

- - Less than 2% of the total costs of youth concerts are met through appropriations of city, county, and state boards of education.

- - Approximately 4% of the total costs of youth concerts presented in the 20 cities in 1966-67 were met from funds made available under P.L. 89-10 grants.

Concerts as Educational Experiences

- - Educators generally agree that for youth concerts to qualify as effective educational experiences, students should learn something about the music to be played prior to attending the concerts.

- - Close liaison and extensive joint work is required between orchestras and schools in order for youth concerts to fulfill their potential as effective educational experiences for the students.

- - The training in music listening as related to youth concerts that is given in the public schools was judged to be "unimaginative" and less than satisfactory in many instances.

- - The training of the generalist teacher ill prepares the teacher to give student instruction in the field of symphonic literature.

Attendance

- - Students in grades 4-9 are involved in the audiences for approximately 75% of the concerts, and probably account for 65% to 70% of total youth concert attendance.

- - 90% of the youth concerts are given during school time.

- - There appears to be grave need for presenting more concerts for high school students.

- - The number of youth concerts needed to give the present school population even minimal concert attendance opportunities greatly exceeds the present ability of symphony orchestras to perform them, or of the orchestras or the schools to finance them.

The Conductor

- - The conductor's musical knowledge and taste in choice of music to be played and his personal influence upon student audiences during the concerts are vital factors in the value and success of the concerts.

- - 30% of the works performed on youth concerts were written by 20th century composers.

- - Despite the best efforts of the conductor, when the size of the student audience for a given concert goes much beyond 2,000 to 3,000 students, the effectiveness of the concert as a musical and educational experience is said to diminish markedly.

Evaluation of Results

- - Neither symphony orchestras or the schools have related their specific goals for youth concerts to their production and teaching techniques in a manner that has permitted clear cut testing and evaluation of the effectiveness of the techniques.

Significance and Implications of the Findings

If symphony orchestras and education are to achieve their avowed goals of making a significant impact upon the total educational, musical, and cultural development of students through youth concert experiences,

- - Ways must be found to increase the number of concerts presented.

- - Plans for supplementing live concert experiences with wider use of educational radio and TV will have to be developed.

- - More adequate methods of financing youth concerts will have to be found.

- - Attention will have to be given to more adequate training of teachers (and especially the generalist teachers) for the task of introducing students to symphonic music

- - Research and experimentation will have to be undertaken in concert production procedures and in the teaching techniques used in relation to youth concerts.

- - Methods for evaluating the effectiveness of procedures followed in terms of the educational, musical and cultural results obtained with the students must be developed.

FINDINGS AND ANALYSIS

Page

Chapter I
History and Purpose of Youth Concerts 9

Chapter II
Socio-Economic Conditions in Relation to Youth Concerts . . 18

Chapter III
Financing of Youth Concerts 29

Chapter IV
Summary of Youth Concert Operating Practices 40

Chapter V
Preparation of Students for Concerts, and
Concert Follow-up Activities 56

Chapter VI
Youth Concert Programming 79

Chapter VII
Opera for Young People 105

Chapter VIII
Small Ensemble Performances 108

Chapter IX
Youth Concerts as Educational Experiences 116

Chapter X
Recommendations 127

CHAPTER I -- OUTLINE

HISTORY AND PURPOSE OF YOUTH CONCERTS

Page

Table No. 1, Historical Summary of Youth Concerts in 20 Cities 11

Historical Development 12

The Practice Begets the Purpose 14

Educators' Concepts of Purposes and Results of Youth Concerts 15

In Summary 16

HISTORY AND PURPOSE OF YOUTH CONCERTS

Symphony orchestra concerts for youth are not new either to the educational or orchestral scene.

There is a vast body of experience in presentation of concerts for young people. Within only the 20 cities included in this Study, at least 5,000 symphony concerts for youth have been presented during the last 50-odd years. Prior to this Study, however, comprehensive data on youth concert purposes and practices had not been collected and made available to orchestras and educators.

Within the 20 cities studied, the earliest symphony concert for young people (of which there is record) was presented in Cincinnati, Ohio, on the Fourth of July in 1858, by the Philharmonic Society conducted by Carl Barus, and consisted of music composed by Mozart, Auber and Rossini plus some polkas. An admission price of 25¢ was charged.

53 years later (1911) the San Francisco Symphony played its first youth concert. The Seattle Symphony followed with its first student concert in 1912.

Within these 20 cities, however, the Detroit Symphony was the first orchestra to initiate, in 1914, regular and continuing youth concerts.

For all practical purposes, then, the Study covers the experience amassed by 20 orchestras located in large and small cities in presentation of some 5,000 symphony concerts for young people during a total of 546-youth-concert-operation-years.

HISTORICAL SUMMARY OF YOUTH CONCERTS IN 20 CITIES — Table No. 1

Year of Initiation by the Resident Orchestra of a Continuing Youth Concert Project	Orchestra	Year of First Youth Concert Presentation in the City of Which There is Record
1914-15	Detroit Symphony, Mich.	
1916-17	San Francisco Symphony	1911 - San Francisco Symphony
1919-20	Cincinnati Symphony	1858 - Philharmonic Society
1920	Cleveland Orchestra	
1924	Baltimore Symphony	
1926-27	Seattle Symphony	1912 - Seattle Symphony
1933	New Haven Symphony	
1934	Pasadena Symphony	1926 - Los Angeles Philharmonic
1935-36	New Orleans Symphony	
1940's (early)	Pittsburgh Symphony	
1947-48	Utah Symphony, Salt Lake	
1948-49	Chattanooga Symphony	
1948	Rhode Island Philharmonic, Providence	
1950-51	Florida West Coast Symphony Sarasota - Bradenton	
1950-51	Columbus Symphony, Ohio	1940's - Columbus Philharmonic
1954	Evansville Philharmonic	
1954	Winston-Salem Symphony	1940's early - touring orchestras
1958-59	Hartford Symphony	
1960-61	Sacramento Symphony	
1962-63	Spokane Symphony	

HISTORICAL DEVELOPMENT

In each city studied, with the possible exceptions of Seattle and Winston-Salem, the orchestra organization took the initiative in organizing and financing symphony concerts for young people. The Seattle development is described as a joint venture between the orchestra and public schools, and the Winston-Salem director of music education served with the orchestra's conductor and manager in planning the first youth concert presented by the Winston-Salem Symphony.

In several cities the director of public school music education or the superintendent of schools was a member of the orchestra's board of directors at the time youth concerts were started and it is impossible to assess the role these educators may have played in encouraging the orchestra association to present youth concerts.

Conductors provided the leadership for establishment of youth concerts in at least 13 of the 20 cities with equal credit given to the orchestra managers in 3 of those cities. Symphony women's associations apparently were the chief instigators of youth concerts in 3 cities. The Junior League emerges as the prime motivating agency in 2 cities.

PATTERN OF DEVELOPMENT

With rare exceptions youth concerts in each city, regardless of the date initiated, go through a similar pattern of development. The rate at which the different stages of this development take place varies markedly from city to city.

At the outset, each orchestra seems to have relatively simple concepts of youth concerts, focused upon the basic premise that the orchestra has an obligation to play symphony concerts planned especially for the pleasure and cultural development of young people of the area.

The concert is announced, tickets usually are sold, and supplementary funds garnered from some source; the conductor and orchestra prepare and present the program according to the conductor's musical taste and experience; the children attend and the original goal is generally met to the satisfaction of almost everyone involved. This format may continue for several concerts or for several years.

Ultimately, however, there seems to come to almost every orchestra the urge and a felt obligation to widen its community services by making more concerts available to more children. This leads either to greatly increased promotional efforts, and, perhaps,

changed programming concepts, or to presentation of concerts during in-school time with involvement of the orchestra in unfamiliar areas of formal elementary and secondary education techniques and principles.

PURPOSES FOR WHICH ORCHESTRAS PRESENT YOUTH CONCERTS

With the exception of the Cleveland Orchestra, no orchestra (included in this Study) had established and clearly articulated the specific purposes for which it is presenting youth concerts. Neither had the orchestras related their choices of concert formats and programming policies to specific goals to be achieved with the specific audiences for which concerts were designed.

When asked to state the reasons why their orchestras are presenting youth concerts, orchestra board members, conductors and managers usually responded with general statements concerning:

1. The obligation of the orchestra to provide fine music for the youth in its community;

2. The value of developing in youth an awareness of fine music and cultural experiences;

3. The need to do all possible to develop among young people those who will become concert-goers and who will assume cultural leadership for the community in the future;

4. The need to provide children with the spiritual values inherent in listening to great music.

The Cleveland Orchestra, however, adopted a specific goal and plan for youth concerts some 30 years ago - largely as the result of the initiative of Miss Lillian Baldwin who at that time was an employee of the Cleveland public school system. The plan has given continuity and direction to Cleveland Orchestra youth concerts throughout these many years although various aspects of implementing the plan have undergone change.

The basic purposes of youth concerts in Cleveland were clearly set forth by Miss Baldwin to be those of:

1. Providing for children as nearly as possible a normal symphony concert experience through presentation of significant music by the full orchestra in the regular concert hall and by requiring the children to pay at least a token admission fee.

2. Providing pre-concert study for all children through closely coordinated work between the orchestra and the public schools.

THE PRACTICE BEGETS THE PURPOSE

Deliberately adopted or not, the purpose of many youth concerts evolves out of practices followed in their presentation. Analysis of youth concerts covered in this Study indicates existence of two general types of student concert developments:

1. Educational concerts that are (or, at some time, have been) closely coordinated with the public school music curriculum;

2. Student concerts planned to attract ticket purchasers from the general public and more or less lavishly embellished with special "attractions".

Some orchestras are committed exclusively to either one format or the other. Others present both types of concerts but in separate series and under separate financial plans. A few orchestras attempt to combine both types of concerts within the same series, and a few others have developed concerts that cut across the customary formats of the above two general types.

Purposes and types of concerts presented obviously have some relationship to the sources of financing developed for them.

Every conceivable kind of financial plan is found to be operative for the educational concerts (described under 1 above) - from free concerts financed by federal education monies, to concerts for which admission is charged with supplementary funding from public and/or private sources.

The "attractions" concerts (described under 2 above) customarily are financed from combinations of ticket sale income and contributions from various sources.

Regardless of the number or type of youth concerts presented, each orchestra organization studied - be it large or small, professional or avocational - subsidizes its youth concert presentations to some extent from its basic operating funds, funds that must be raised annually from concert fees, ticket sales and other earned income, and from contributions to its maintenance fund.

EVALUATING RESULTS OF YOUTH CONCERTS

The Study failed to reveal existence of significant efforts on the part of orchestras to try to devise methods of evaluating results of youth concerts. Perhaps it is impossible for orchestras to devise them, but there is no record of formal, comprehensive efforts to do so.

When orchestra representatives were asked whether or not they had any measurement for the degree to which their purposes in presenting youth concerts were being achieved, the answers came in terms of generalizations, or of personal observations interpreted as success or failure with reference to one specific concert, or a specific group of individuals of which the following statements were typical:

> "We've been playing youth concerts for nearly 30 years but still can't sell out our adult subscription series concerts this year."
>
> "I personally know many of our present ticket holders and contributors who became interested in the orchestra as a result of attending youth concerts."
>
> "I notice that we have many more young people and young adults attending regular concerts than used to be the case."

EDUCATORS' CONCEPTS OF PURPOSES AND RESULTS OF YOUTH CONCERTS

In conjunction with the Study, over 1,000 teachers, administrators and supervisors expressed their philosophies concerning the purposes of youth concerts. Their principal points may be expressed as follows:

> Education in music is a necessary part of the general education of the public school student. As one of man's nobler forms of self-expression, music offers nourishment for the innermost recesses of a person's intellect and emotions.
>
> Attendance at youth concerts can result in:
>
> 1. The fostering of an appreciation for meaningful music of a highly developed nature.
>
> 2. The successful social interaction among students in the audience.
>
> 3. The increasing enjoyment of music.

4. An increase in voluntary concert attendance.

5. The stimulation of interest in music as a vocation or a profession.

6. The opportunity to benefit from the unique qualities of the live performance.

Whereas educators have identified youth concert purposes and goals more specifically than have orchestras, the educational practitioners have not developed a specific methodology to be employed for the purpose of achieving stated goals.

Neither have educators devised methods of measuring the degree to which the stated goals are being reached as related to (1) various teaching techniques used by teachers in conjunction with youth concerts, (2) various types of youth concerts being presented (3) diverse operating practices followed by orchestras in conjunction with presentations of youth concerts.

Just as in the case of orchestra representatives, educators' responses to questions relating to measurement of results of youth concerts came chiefly in terms of personal observations of specific situations, such as:

"My students buy many records of the concert music immediately after each youth concert."

"More students in my classes show an interest in taking up an instrument right after a youth concert."

"The music is over the heads of my deprived area students and they get little from the concerts."

Total evaluation of youth concerts as educational experiences in any of the 20 study cities was non-existent for all practical purposes. Only about 11% of the teachers questioned were aware of any post-concert evaluations being undertaken in their school systems, and the results of even these evaluations would not stand the test if subjected to the rigorous examination given to the results of learning in other subject matter areas.

IN SUMMARY

Lofty principles, deep conviction of the worth of fine music, selfless service on behalf of youth, a fierce desire for children to have "the best" - all exist among orchestra organizations and educators in profusion, but the half-century of youth concert

presentations have not produced proven methods that are clearly identifiable as the best procedures for making fine music available to young people of this nation or for drawing them into the charmed circle of people who enjoy it.

CHAPTER II -- OUTLINE

SOCIO-ECONOMIC CONDITIONS IN RELATION TO YOUTH CONCERTS

Page

Ratio of Public School Enrollment to Number of Youth Concerts Presented 20

Table No. 2, Statistical Ratio of City Public School Enrollment to Number of Youth Concerts Presented 22

Findings Related to Socio-Economic Factors 23

Comparison of City and County Median Family Incomes 24

Size of City 25

City Population Size as Related to Ratio of Student Enrollment to Number of Youth Concerts Presented 26

Factors of Orchestral Development in Relation to Scope of Youth Concert Operations 27

Sources of Financial Support for Youth Concerts 27

SOCIO-ECONOMIC CONDITIONS IN RELATION TO YOUTH CONCERTS
(See also Chart 3, Appendix D)

At the outset of this Study, various factors of a socio-economic nature were suspected of holding a cause-and-result relationship to the high or low incidence of youth concerts in a given city. Data relating to these factors was, therefore, collected, studied and subjected to statistical analysis.

Not only were the following items examined in efforts to find positive or negative correlations with the high or low incidence of youth concerts in each city, but the interrelationships between the various factors were studied through graphs, tables, and other statistical procedures:

a. corporate population of each city
b. metropolitan area population of each community
c. percentages of whites and non-whites in each community
d. median family income of city populations
e. median family income of county populations
f. median number of school years completed by adult populations
g. size of public school enrollments
h. per-pupil expenditures for public school education
i. orchestras' annual operating budgets
j. age of each orchestra
k. median family incomes as related to orchestra budgets
l. median family incomes as related to age of each orchestra
m. median number of school years completed as related to orchestra budgets
n. percentages of whites and non-whites in the population as compared to age of orchestra and orchestra operating budgets
o. etc. through a number of combinations and permutations of the above factors.

Actually, the Study presented statistical problems because of (a) the limited number of orchestras and cities involved--less than 2% of all orchestras in the United States; and (b) the fact that the orchestras and cities were not selected on a random basis. Rather they were selected for inclusion in the Study because of the known existence of or absence of specific aspects of youth concert operations.

With due regard, then, to these limitations, the analyses showed almost complete lack of positive or negative correlations between high or low incidence of youth concerts and all socio-economic factors, thereby leading to the conclusion that the socio and economic conditions found within a community are not, of themselves, the decisive factors accounting for the scope of a youth concert operation.

Not only did the statistical analyses indicate almost complete absence of cause-and-result relationships between community conditions and scope of youth concert operations, but the other phases of the Study pointed up the fact that the quality and effectiveness of leadership exerted on behalf of the orchestra development generally, and upon the youth concert development specifically, are decisive factors in the extent to which students of a given area will be given opportunity to hear youth concerts.

As shown in the discussion of youth concert financing, approximately 75% of the total costs of youth concerts are met from an orchestra's general funds. It is not surprising, then, to find that, even statistically, socio-economic factors are secondary to effective leadership in determining the scope of the youth concert development in any given city.

Ratio of Public School Enrollment to Number of Youth Concerts Presented

In comparing scope of youth concert operations in 20 cities in which populations ranged from 34,000 to over 1.5 million, and among 20 orchestras whose annual operating budgets ranged from $52,900 to $2.2 million, it obviously was impossible to simply use the number of concerts presented.

The ratio of public school enrollment in each city to total number of youth concerts presented by each orchestra was used to give a comparable basis for statistical comparisons.

For example: By dividing the enrollment of Cincinnati's public schools (88,391) by the total number of youth concerts presented by the Cincinnati Symphony (114), the resultant figure (775) represents the ratio of public school enrollment to each concert presented. Statistically, the Cincinnati Symphony presents 1 student concert for every 775 public school students in Cincinnati.

Using this same method of computation, it is found that the Winston-Salem Symphony presents, statistically, 1 youth concert for every 23,961 public school students in that city.

It must be emphasized that the ratios so used are statistical rather than actual. Students from suburban school districts and parochial schools comprise a significant percentage of the youth concert audiences in some of the cities studied. The youth concert plan is based on only students from certain grades attending in several cities. The total number of concerts presented by some orchestras includes concerts presented in suburban areas. Use of concert halls of widely varying seating capacities (from 1,000 to

over 9,000 actually) enters the picture of actual concert availability to students.

Therefore, the following ratios of city public school enrollments to the total number of youth concerts presented simply provide a practical method of comparing the scope of youth concert operations in cities of widely varying population size, presented by orchestras varying greatly in financing, extent and nature of their operations.

Table No. 2

STATISTICAL RATIO OF CITY PUBLIC SCHOOL ENROLLMENT TO NUMBER OF YOUTH CONCERTS PRESENTED

(Note: The smaller the ratio figure, the more quantitatively adequate are the youth concert operations interpreted to be.)

City	Ratio of Public School Enrollment to Number of Concerts Presented	City Public School Enrollment	Total Number of Youth Concerts Played
Cincinnati	775	88,391	114
Hartford	929	26,016	28
New Haven	952	24,750 Est.	26
Providence	988	26,680	27
Seattle	993	95,417	96
Salt Lake City	1,288	37,319	29
Pittsburgh	1,560	78,000	50
New Orleans	1,889	105,716	56
Baltimore	2,061	195,843	95
Chattanooga	2,469	27,163	11
Cleveland	2,719	155,026	57
Sarasota	3,073	18,429	6
San Francisco	3,933	106,191	27
Detroit	4,166	300,000	72
Sacramento	5,787	57,875	10
Spokane	6,800	34,000	5
Evansville	8,284	33,139	4
Columbus	10,541	105,417	10
Pasadena	22,165	44,330	2
Winston-Salem	23,961	47,922	2
High	23,961	300,000	114
Low	775	18,429	2

Findings Related to Socio-Economic Factors

The ratios of public school enrollment to the number of concerts given were interpreted as an index of the scope of youth concert operations in a given city and were analyzed in terms of various socio-economic factors.

No correlations, no cause-and-result relationships could be found to exist between the scope of youth concert operations and:

--high or low median family income in a given city or county,
--high or low percentage of non-whites in the total corporate population,
--high or low per-pupil expenditures for public school education.

Oddly enough, there did appear to be a negative correlation between the median number of school years completed by adult residents of a community and the scope of youth concert operations. The higher the level of education completed by adult residents, the smaller the scope of the youth concert operations. No cause-and-result theory is presented to explain this odd bit of statistical data because it is strongly suspected that in a wider sampling it would be found that the education level actually reflects other significant factors.

These statistical exercises relating to socio-economic factors produced 1 rather interesting bit of data that conceivably has a bearing on orchestra operations and therefore on youth concert operations--the relationship of median family income for city populations to that of county populations.

The highest median family incomes for city populations occurred in 5 western cities studied--Sacramento, Seattle, Pasadena, San Francisco, and Salt Lake City--in that order.

For county populations, however, the 2 highest median family incomes occurred in the counties in which are located Detroit and Hartford, with the home counties of Pasadena, Sacramento and Seattle following.

Salt Lake City dropped from the 5th highest place in the city median family income list to 13th place in the county median family income list. Sacramento dropped from 1st place in the city list to 4th place in the county list.

Conversely, Detroit moved from 6th place in the city list to the highest rank in county median family income. Hartford moved from 8th position in the city list to 2nd place in the county list. Cleveland moved from 10th place in the city list to 6th position in

the county list. There were similar shifts for 5 other cities located in eastern and midwestern sections of the country.

COMPARISON OF CITY AND COUNTY MEDIAN FAMILY INCOMES
(See Appendix D for complete listings)

	Median Family Income for City Population	Median Family Income for County Population (in which city is located)
Range among the 20 cities studied	$6,943 to $4,438	$7,357 to $4,532
Sacramento	$6,943	$6,968
Seattle	6,942	6,960
Pasadena	6,922	6,993
San Francisco.	6,717	6,687
Salt Lake City	6,135	6,265
Detroit	6,069	7,357
Hartford	5,990	7,054

This examination of city vs. county population incomes serves to point up the well-known fact that in eastern and middle-western cities, at least, there is continuing migration of high income level families from the central city to the suburbs, a situation that greatly increases problems of school and orchestra finance in those areas.

Another interesting relationship that came to light in study of socio-economic factors is that of the per-pupil expenditure for public school education as related to median family income of the city population. In 9 cities studied, per-pupil school expenditures were equal to 9% to 11% of the median family income for the city population. In 6 cities, the per-pupil expenditures were either 7% or 8% of the median family income. Per-pupil expenditure figures were not made available to the Study for the remaining 5 cities. (See Appendix D)

Size of City

Of the 5 cities (Spokane, Evansville, Columbus, Pasadena and Winston-Salem) having the highest ratio of public school enrollment to the number of concerts presented--and whose youth concert operations are thereby judged to be of limited scope statistically--3 have populations of less than 150,000.

The orchestras in all 5 cities engage their musicians on a per-service basis. Under this employment plan a very definite limitation is placed upon the number of occasions that orchestra musicians can make themselves available for performances of youth concerts during the school day. For these orchestras to engage the musicians on a full-time basis for even a few weeks during the season would increase total costs of orchestra operations many times over--a burden of expense that rarely has been shouldered by orchestras in cities of this size.

Conversely, among the cities having the lowest ratio of school population to number of concerts given--Cincinnati, Hartford, New Haven, Providence, Seattle--and whose concert operations are interpreted as being statistically the most extensive within the 20 cities, the musicians in 2 of these cities also are engaged on a per-service basis.

Therefore, although it is acknowledged that orchestras in relatively small cities face major problems in assembling their musicians for concerts presented during the school day, it also becomes clear that some orchestras operating under this plan have found a way to meet the problem.

We conclude, therefore, that whereas the size of the city has some bearing upon the scope of the youth concert operations, this 1 factor of itself is not sufficient to explain presence or lack of youth concert operations of statistically extensive scope.

Among cities having populations above 150,000, it would appear that it is possible to develop and maintain a more quantitatively adequate youth concert operation (as related to size of school enrollment) in cities of less than 600,000 population than in cities having larger populations.

All 5 cities having the lowest ratios of student population to number of concerts given, ranged in population size from 160,000 to 560,000. None of the 5 largest cities studied fell within the lowest ratio grouping.

City Population Size as Related to Ratio of Student Public School Enrollment to the the Number of Youth Concerts Presented

City	Ratio of School Population to Number of Concerts Given	City Population
Range for the 20 cities studied	775 to 23,961	34,083 to 1,670,144
5 cities having lowest ratios of students to concerts given		
Cincinnati	775	502,550
Hartford	929	162,178
New Haven	952	151,000
Providence	988	187,061
Seattle	993	557,087
5 largest cities		
Detroit	4,166	1,670,144
Baltimore	2,061	939,024
Cleveland	2,719	810,858
San Francisco	3,933	740,316
New Orleans	1,889	627,525

Factors of Orchestral Development in Relation to Scope of Youth Concert Operations

The effectiveness of the leadership in the general orchestral development and, more specifically, on behalf of youth concert development as a significant factor in the scope of youth concert operations would seem to be borne out by the following results of study of statistical data:

Age of the orchestra.--3 of the 5 orchestras having youth concert operations of the widest scope (based on the ratio of school population to number of concerts given) were the oldest orchestras included in the study--Cincinnati and New Haven (each founded in 1895), and Seattle (founded in 1903).

Of the 5 orchestras having youth concert operations of the most limited scope, 3 were among the newest orchestras studied--Spokane, Columbus and Winston-Salem, each having been formed since 1945.

Sources of Financial Support for Youth Concerts

There appears to be a significant positive relationship between the presence of certain types of financial support for youth concerts and the scope of the youth concert operations.

Comparison is given below of the presence of various sources of youth concert financial support in the 5 cities having youth concert operations of the widest and of the most limited scope, statistically speaking.

SOURCES OF FINANCIAL SUPPORT

Presence of youth concert financial support from indicated sources	5 orchestras having youth concert operations of the widest scope statistically	5 orchestras having youth concert operations of most limited scope statistically
Youth concert ticket sales	Operative in 4 orch.	Operative in 4 orch.
Business firm sponsors	" " 3 "	" " 1 "
Local foundation support	" " 3 "	" " 0 "
Public, non-school funds	" " 3 "	" " 0 "
Bd. of education funds	" " 2 "	" " 1 "
P. L. 89-10 funds	" " 1 "	" " 0 "

Customarily, the above types of financial support are developed primarily by the orchestra management and board of directors. The presence or lack of such support generally can be interpreted as presence or lack of aggressive leadership on behalf of youth concert activities, rather than as the presence or lack of spontaneous appearances of such types of support. It is knowledge of this experience that leads to the conclusion that the presence of more generous support for youth concerts is a reflection of the effectiveness of 1 aspect of the orchestra's leadership.

CHAPTER III -- OUTLINE

FINANCING OF YOUTH CONCERTS

	Page
Defining Costs of Youth Concerts.	32
Items of Expense	34
Representative Range of Youth Concert Costs on a Per-Concert Basis	35
Table No. 3, Sources of Finance	37
Funds Allocated or Contributed by Various Sources	38

FINANCING OF YOUTH CONCERTS

The 20 orchestras included in this Study presented a total of 717 youth concerts in 1966-67 to a gross student audience conservatively estimated at 1,200,000. (Accurate attendance figures were not available for concerts presented in school auditoriums.)

Orchestra income that was directly attributable to youth concerts totalled $973,675, or 81¢ per student audience member (average for concerts played by all 20 orchestras).

Orchestra costs probably came close to 4 times this figure - $3,894,700, or $3.24 per student attending, as derived later in this section of the report. The difference between income and costs was met from the orchestras' regular income and annual contributions to orchestra maintenance funds.

There is no way of ascertaining the amounts of money that school systems allocated to costs of administrative and teaching time and various materials used in conjunction with youth concerts. Student transportation costs to and from concerts add another considerable item of expense for which actual figures were not available. None of these costs are included in the above estimates of total orchestral costs of youth concerts.

In discussing costs, it must be remembered that youth concerts cannot be performed as an isolated orchestral activity - at least, not as we know orchestra operations today. An orchestra must exist as a continuing institution in order for it to be available to play youth concerts. Therefore, in addition to the actual out-of-pocket expenses involved in playing and presenting youth concerts, a pro-rata allocation of basic operating and institutional costs of orchestras also should be ascribed to youth concerts if a true picture of youth concert costs is to be presented.

Musicians' and Conductors' Fees

The largest single item of expense in any orchestra operation is cost of artistic services. In order to examine youth concert costs it is, first of all, necessary to understand the basis upon which musicians and conductors are engaged and paid.

In the first place, the musicians' union - The American Federation of Musicians - operates on the principle of local autonomy. Each of the 818 Locals of the union has full power to establish minimum pay scales that shall be operative for musicians working under the jurisdiction of a given Local for any given type of musical service. Therefore, playing fees and salaries vary widely from one orchestra to another.

Each orchestra must negotiate with the Local of the AF of M in the orchestra's home city, a basic agreement in which minimum salaries and fees are stipulated along with certain working conditions. Once that basic working or trade agreement has been established, then the orchestra negotiates individually with each musician concerning his specific remuneration. The orchestra may pay more than the minimum prescribed in the basic trade agreement, but it may not pay less. The individual musician is free to accept or reject the orchestra's offer.

In the fully professional orchestras, musicians are engaged on a full time basis for a season consisting of a stated number of weeks per year. In addition to spelling out minimum pay scales and various other working conditions, the contracts also designate the number of "services" or working sessions for which a musician may be called upon each week.

A "service" may be a rehearsal or a concert and is customarily 2½ or 3 hours in length. Most orchestra contracts provide for a maximum of between 7 and 9 services per week. The musicians receive the agreed upon weekly salary regardless of whether, in a given week, they play youth concerts, adult concerts, rehearsals, or a combination thereof.

In other words, in the professional orchestra, there is no such thing as a "reduced rate" of pay to musicians for youth concerts.

In the smaller city orchestras, musicians usually are engaged under what is known as a "per-service, or a per-rehearsal and per-concert" plan. This means that the musicians customarily are paid a stated fee for each rehearsal they attend, and a higher fee for each concert they play. It also means that each time the musicians are called together for a rehearsal or a concert there is a specific payroll to be met for that service.

The basic rate of pay for rehearsals and concerts usually remains the same regardless of the kind of concert involved. In other words, the rehearsal and playing fees for a youth concert may very well be charged at the same rate as for an adult concert, although some orchestras have been able to negotiate reduced fees for youth concert performances.

In both types of orchestras there is great variance in interpretations of what constitutes a "service", a matter, incidentally, that is ruled upon by the Local of the musicians' union. In some orchestras, for instance, a pair of back-to-back youth concerts that can be performed within the 2½ or 3 hour period may be counted as 1 service. In other orchestras, a pair of back-to-back concerts must be counted as 2 services. Translated into actual dollars, this ruling could result in the musicians' fees for a pair of back-to-back youth concerts of one orchestra being twice as much as those of another orchestra in spite of the fact that both orchestras might be operating with the same basic scale of playing fees.

Conductors of large city orchestras customarily are engaged on a season basis. In the smaller city orchestras, the conductor's contract may be on a per-season basis, or he may be paid on a per-rehearsal and per-concert basis.

Defining Costs of Youth Concerts

As indicated above, musicians and conductors in some orchestras are engaged on a season basis. Many other items of orchestra costs also are reckoned on a per-season basis including salaries of various other employees, basic administrative costs, insurances, taxes, fund raising costs, etc.

Question immediately arises as to the formula that shall be used to pro-rate these on-going costs of orchestra operation to specific concerts and, in this case, to youth concerts.

In this analysis, the total number of concerts played by an orchestra has been selected as the pivotal figure. In most of the case studies for each city, youth concert finance has been analyzed in terms of the following:

(a) Ratio of youth concerts played to the total number of concerts played,

(b) Ratio of income derived directly from youth concert activity to the total costs of operating the orchestra for the entire season.

From these ratios, it is possible to get some indication of the degree to which orchestras must subsidize their youth concert activity from their general funds.

Among the 10 orchestras that engage their musicians on a full time basis, the income directly attributable to youth concerts totalled $861,877 as against annual costs of operating the orchestras totalling $12,769,064. Out of a total of 1,554 concerts played, 614 were youth concerts.

Whereas youth concert income represented 6.7% of total costs of operating the orchestra for a season, these orchestras used 39% of their concert services for youth concerts.

Among the 10 orchestras that engage their musicians on a per-service basis, the income directly attributable to youth concerts totalled $111,798 as against annual costs of operating those orchestras totalling $1,255,747. Out of a total of 231 concerts played, 103 were youth concerts.

Whereas youth concert income represented 8.9% of total costs of operating the orchestras for a season, these orchestras used 44% of their concert services for youth concerts.

In combining the figures for both groups of orchestras, the data is as follows:

Ratio of youth concert income to total operating costs

Total 1966-67 income attributable to youth concerts. .	$ 973,675
Total 1966-67 costs of operating the orchestras . . .	14,024,811
Ratio of youth concert income to total operating costs .	6.9%

Ratio of no. of youth concerts to total concerts played

Number of youth concerts played	717
Total number of concerts played	1,785
Ratio of youth concerts to total concert services	40%

Carried out to its arithmetical conclusions--the above formula indicates that the average pro-rata costs of youth concerts within the 20 cities, based on the ratio of youth concerts to total concerts played, is 5.8 times greater than the income received from youth concerts. (6.9% as compared to 40%)

After checking with managers and fiscal officers of the orchestras, the conclusion is that instead of using a factor of 5.8, in order to determine total costs of youth concerts, a more realistic figure is a factor of 4.

In other words, the Study research indicates that youth concerts, in the 20 cities studied, on the average, cost orchestras approximately 4 times as much as the income they receive directly from youth concert activities.

Therefore, whereas total youth concert income as related to the total student audience averages out to 81¢ per-child, per-concert, orchestra costs probably were approximately 4 times that amount or a total of $3.24 per-child, per-concert.

This method of calculating total costs of youth concerts is not presented as the only or ideal method. It does represent one realistic way of doing it. However, the chief value of the figures is in demonstrating that there is a very large gap between the amount of income that orchestras derive directly from youth concert activity and the amount of money it actually costs the orchestra organizations to present youth concerts.

Items of Expense

The following items of expense enter into the reckoning of costs of presenting youth concerts. It is unlikely that each and every one of these items would be operative for each situation, but most of the items will be cost factors in most youth concert operations.

Artistic personnel expenses
- Concert fees, musicians and conductor
- Rehearsal fees, musicians and conductor
- Soloist fees
- Narrator's fees
- Payroll taxes

Concert production expenses
- Music rentals, purchases and royalties
- Librarian's services
- Concert hall rental
- Rehearsal hall rental
- Building custodian fee
- Stage hands wages
- Lighting and sound system
- Box office expenses
- Ushers fees
- Piano rental, moving, tuning
- Cartage of instruments
- Printed programs
- Printed tickets

Pre-concert study materials
- Teachers' manuals
- Students' materials
- Recordings, tapes
- Other materials
- Distribution costs

Promotion costs
- Brochures
- Newspaper advertising
- Radio, TV advertising
- Posters
- Pictures and mats
- Postage and supplies

Administrative costs

Miscellaneous expenses
- Musicians' transportation
- Students' transportation
- Performance permits
- City admissions tax
- Public liability insurance
- Parking lot attendants
- Audition and competition expenses for student soloists

Due to the wide variance in operating practices of the 20 orchestras and the varying conditions under which youth concerts are presented, it is impractical to attempt to give <u>average</u> per-concert costs of the various expense items.

Take hall rentals as an example. Within the 20 cities, youth concerts were presented in school auditoriums for which no rental or use cost figures are available, in orchestra-owned halls in which costs are based on a complicated structure of maintenance costs and investment charges, and in halls for which commercial rental fees were paid.

Costs of music rentals, purchases and royalties vary widely depending on whether an orchestra owns an extensive library, and the extent to which public domain music vs. copyrighted music was played on youth programs of a given year.

Therefore, the following figures are presented merely as indicative of a representative range of costs of various expense items in those situations in which a given cost item was operative and could be isolated as relating solely to youth concerts.

Representative Range of Youth Concert Costs on a Per-Concert Basis

Selected items of expense in presenting youth concerts	Orchestras that engage musicians on a full-time basis for a stated number of weeks per year	Orchestras that engage musicians on a per-service basis
Artistic Personnel, including musicians, conductors, soloists, narrators	$1,600 to $5,933	$600 to $2,100
Music rentals and purchases but not including royalties	$35 to $75	$16 to $78
Concert hall rentals	$78 to $330	$56 to $260
Stage hands	$33 to $180	$35 to $75
Light and sound systems	$21 to $48	Insufficient data
Cartage of instruments for concerts played in school auditoriums	$20 to $75	Insufficient data
Printed programs	$23 to $100	Insufficient data
Printed tickets	$ 6 to $136	Insufficient data
Promotion expenses for an entire series of youth concerts	$125 to $1,063	$35 to $1,800
Pre-concert study materials for an entire series of youth concerts	$211 to $1,209	$26 to $200
Total out-of-pocket expense not including basic on-going expenses and youth concert administration	$2,500 to $6,500	$850 to $2,600

Sources of Finance

Table No. 3

Youth concerts in the 20 cities studied are financed chiefly from non-governmental, non-school funds. Less than 2% of the total costs were met through specific youth concert appropriations made by city, county or state boards of education. Federal education funds under P.L. 89-10 were used to meet approximately 4% of the total costs.

As indicated previously, it has been ascertained that approximately 75% of the total costs of youth concerts are met from orchestras' general funds. Nearly half of the remaining 25% of the costs were met from ticket sales for youth concerts and contributions made by business firms, local foundations and other local sponsors. Public funds, including appropriations by various agencies within cities, counties and states, and appropriations by boards of education account for the remainder of the 25%.

Sources of Finance for 1966-67 Youth Concerts in 20 Cities

Source of Youth Concert Income	Amount	Percentage of Total Youth Concert Income	Percentage of Total Costs of Youth Concerts
Student concert ticket sales	$289,514	29.70%	7.43%
Business firm donors	39,083	4.03	1.00
Foundations	45,000	4.61	1.16
Other private donors	9,491	0.97	0.24
Public funds, non-school	(1) 352,000	36.20	9.04
Payments by individual schools including some student and PTA payments	29,597	3.04	0.76
School board allocations	74,040	7.61	1.90
P.L. 89-10 funds	134,950	13.85	3.46
Totals	$ 973,675	100.01%	24.99%
Symphony orchestras gen. funds	2,921,025	-----	75.00
Totals	$3,894,700	-----	99.99%

(1) $240,000 or 70% of this amount related to Baltimore

Funds Allocated or Contributed by Various Sources

Indicative of the scope of responsibility assumed by various donors, governmental agencies, and school boards are the following listings:

Source of Funds	City	Amt. of support given youth concerts	Donor or agency
Business Firms	Cincinnati	$14,000	Cincinnati Gas & Electric Co. Coca Cola Company
	Seattle	9,063	Union Pacific Railroad and other donors
	Salt Lake City	5,000	A. G. Foodstores, Food Town Supermarkets
	Chattanooga	4,000	Colonial Baking Co. Mayfield Dairy Farms Red Food Stores
	Evansville	3,520	Whirlpool Corporation Evansville COURIER
	Hartford	3,000	Several business donors
	Sacramento	500	Radio station
	Total	$39,083	
Foundations (local)	New Haven	$19,000	Gimbel Trust Morse Trust
	Cleveland	18,000	Kulas Foundation
	Providence	5,000	N. R.
	Hartford	3,000	N. R.
	Total	$45,000	

Continued next page

Source of Funds	City	Amt. of support given youth concerts	Donor or Agency
Non-School Public Funds	Baltimore	$240,000	City - $120,000 County - 20,000 State - 100,000
	Detroit	60,000	City
	Seattle	27,500	City - 12,500 County - 15,000
	Hartford	19,500	City
	New Haven	5,000	City
	Total	$352,000	
School Board allocations	Cleveland	34,000	18 city and suburban school systems
	San Francisco	20,240	City & County bds.
	Providence	8,000	State Bd. of Educ.
	New Orleans	5,000	County Bd. of Educ.
	Seattle	3,800	City Board
	Columbus	3,000	City Bd. of Educ.
	Total	$74,040	
P. L. 89-10 Grants	Detroit	$ 90,000	Title I
	Baltimore	27,400	Title I
	Seattle	17,550	Title III
	Cleveland	5,000 (est.)	Title III
	San Francisco	modest amt.	Title I
	Total	$139,950	

CHAPTER IV -- OUTLINE

SUMMARY OF YOUTH CONCERT OPERATING PRACTICES

Page

Appraisal of Orchestra-School Cooperation 41

Attendance 42

School Grade Breakdowns for Concerts and Attendance . . 42

The Very Young 43

Concerts for Elementary Grade Students 44

Junior High and Senior High School Students 44

Scheduling of Concerts 47

On-School Time Concerts 47

Back-to-Back Concerts 47

Non-school Time Concerts 48

Ticket Sales and Payments 48

Transportation of Students to Concerts 49

Audience Supervision and Control. 50

Arrivals and Departures 50

Audience Supervision During Concerts 50

Length of Concerts 51

Printed Programs . . . . .

Publicity and Promotion 52

Use of Educational Radio and TV in Conjunction with Youth Concerts 53

SUMMARY OF YOUTH CONCERT OPERATING PRACTICES

Youth concert operating practices that have been adapted to the preferences and needs of schools and orchestra in each city are described in detail in the individual case study reports. This chapter serves merely to summarize practices in general use, and opinions generally held by representatives of schools and orchestras regarding various aspects of youth concert activity.

Appraisal of Orchestra-School Cooperation

Relationships between schools and orchestra organizations ranged from excellent to unfortunate.

At the upper end of the scale, top administrators of schools and orchestra were in complete accord on basic purposes and values of youth concerts. Finding solutions to operating problems consisted chiefly of identifying problems and various factors involved and, with minimum formality, subsequently adopting plans believed to be the most satisfactory for all concerned.

At the other end of the scale of relationships, outright animosities existed between school and orchestra administration--clashes borne out of differing viewpoints and purposes rooted either in the present or the past.

Ramifications of personal and institutional abrasiveness between the two organizations invariably served to minimize the overall effectiveness of youth concert work and as a result the students ultimately paid the price for adult failure and/or irresponsibility.

Generally speaking, however, reasonably satisfactory working relationships existed between schools and orchestras. The problems most often encountered could be described as sins of omission rather than sins of commission.

Orchestras and schools alike are understaffed. Employees of each are overburdened and beset by daily crises. Representatives of both institutions were found guilty of failing to find or take the time needed to fully inform themselves of needs, viewpoints and operating problems of the other. More thorough joint analysis of the basic goals of youth concerts, increased joint planning of procedures to be followed in reaching the goals, and closer communication between the two institutions on all aspects of youth concert operation undoubtedly would result in more meaningful, more enjoyable music experiences for students in any one of the cities studied.

Attendance

For what age students are youth concerts planned and presented? Who attends youth concerts?

By far the greatest number of youth concerts presented in the 20 study cities in 1966-67 were planned for and attended by students enrolled in the public schools in grades 4-9. There is a marked decrease in youth concert activities for senior high school students, grades 10 - 12.

Many youth concert series are attended by various combinations of elementary and secondary grade students and, for that reason, it was not possible to obtain complete breakdowns of attendance figures by school grades.

The following percentages are presented as the most accurate estimate that could be made of the grade breakdowns for concerts and attendance.

School Grade Breakdowns for Concerts and Attendance

Total number of concerts presented in 1966-67 717

Estimated gross attendance 1,200,000

Concerts	Percentage of concerts	Percentage of gross attendance
For pre-school age children	2.9%	2.0%
For elementary grades only (1-6)	22.3	26.5
For elementary and jr. high (1-9)	5.5	11.8
For junior high only (7-9)	4.6	4.1
For junior and senior high (7-12)	15.0	12.7
For senior high only (10-12)	3.5	2.3
For all grades (1-12)	46.2	40.6
	100.0%	100.0%

The concert classification "for all grades" (Gr. 1-12) needs clarification. Although some series were identifed as being for all grades, some or all of the audiences for specific concerts within a given series actually were grouped according to selected grades.

Concerts given in school buildings frequently were attended by all atudents in that building, and might include various combinations of elementary and secondary students with emphasis on one group or the other. Some concerts presented in high school buildings were attended also by students from elementary schools in the neighborhood.

Included also in this "all grades" classification are the concerts presented on non-school time and available to any student wishing to purchase a ticket and attend. Although technically these concerts were presented for "all grades", actually the planning and attendance were focused upon elementary grade students.

So it was that elementary grade students were included in audiences for approximately 75% of the concerts, and probably accounted for 65% or 70% of the total attendance.

Approximately 23% of the concerts were presented exclusively for secondary grade students (Gr. 7-12).

Concerts planned specifically for and attended exclusively by high school students (Gr. 10-12) accounted for less than 4% of the total number of concerts presented.

The Very Young

The "Tiny Tots Concerts", "Lollipop Concerts" and "Kinderkonzerts" for pre-school age children are, of course, primarily of the nature of party events for the children and their mothers, and are funded chiefly from ticket sales.

Only 2 of the 20 orchestras plan specifically for concert attendance by students in grades 1-3.

During the Study, some of the conductors and music educators expressed the opinion that children in grades 1-3 simply are not ready for the complicated sound of a symphony orchestra. As the Utah Symphony's Music Director, Maurice Abravanel, stated, "A symphony orchestra is lost on tiny tots. Little children cannot sustain their attention, and symphonic music requires sustained attention from the listener. Therefore, it is best that the very young children be introduced to instrumental music by small ensembles.

"When the child is a little older - (10 or 11 years old), he is ready for the sound of a full orchestra, and it should be an overwhelming experience for him."

Concerts for Elementary Grade Students

Although strictly speaking, grades 1-3 (referred to above) are included in the elementary classification, concerts for elementary grades usually meant concerts for 4th, 5th, and 6th graders. Concert attendance started in 4th grade in 11 of the Study cities, with 5th grade in 2 other cities, and with 6th in 2 cities.

Junior High and Senior High School Students - The "Teen-Agers"

Orchestras and educators alike are greatly troubled over the apparent slackening of interest in youth concerts as students progress through their junior and senior high school years.

Music educators reported the following as the main reasons why junior and senior high school students fail to go to concerts when attendance is optional:

1. Lack of student interest

2. Conflicts with increased school demands made upon students' time, attention and energy

3. Lack of effective channels of communication with these students; frequently, concert information is sent only to music education departments and fails to reach upper grade students who are not enrolled in music classes.

Samplings of student opinion taken among junior and senior high school students in 8 cities during the Study produced some rather amazing results. Regardless of the size of the city, the economic and social level of the students, their involvement or non-involvement in musical performance, and their previous concert attendance experience, many of the comments of the students, and the likes and dislikes they expressed relative to youth concerts were almost identical and centered around the following:

Youth Concert Operations

1. Don't expect us to attend concerts with the elementary kinds.

2. The conductor shouldn't talk down to us and treat us like little kids.

3. Concerts are presented in a dull and uninspired manner.

Programming

Programming "Likes"

1. Fast, short, gay, lively pieces
2. Rhythmic pieces and lots of percussion
3. "Modern Music" - (one request for electronic music)
4. Soloists - especially teen-age soloists

Programming "Dislikes"

1. Long pieces
2. Slow, drab pieces
3. String pieces

Programming Requests

1. Some jazz
2. Some rock 'n roll
3. Some Broadway tunes
4. Some action on stage

It is significant to note that these same opinions and requests regarding youth concert programming also were expressed by a considerable number of teachers in the cities studied.

The students' expressions of preferences and opinions open the way for endless discussion and probing of musical taste, musical training, modern education, the influence of radio and TV, and related matters. They also bring into focus recent statements made in the national press concerning such matters.

During the 1967 National Conference of the American Symphony Orchestra League, several highly qualified persons were asked to discuss merchandising and music among the teen age sector which now totals approximately 25 million. By 1970, half of the U. S. population will be under age 25.

M. Vincent Guarino, Editor of Teen Magazine, reported that teen-agers spend over $11 billion dollars a year, some $24 million an hour, and traced the tremendous influence they have in today's economy, today's tastes, today's marketing.

He is convinced that teen-agers are influenced primarily by three sources of communication - teen-age magazines, TV, and Top-40 Radio stations. The latter get their name by virtue of the fact that they play only the 40 records (chiefly rock and roll and pops singers) judged nationally at any given time to be the most popular, play them over and over again with the conviction that the only way to get through to these young listeners is by saturation exposure.

Mr. Neely Plumb, Manager of the Popular A & R Productions, West Coast Division of RCA Victor, reported that teen-age purchasers account for approximately 31% of all record products sold.

He traced the development of musical tastes as reflected in teen-age record purchases as follows:

> "At about age 10, the children's money goes for teen-beat type of music which means contemporary rock and roll, Top 40.
>
> "As the child gets older, his tastes tend to change and more of his record dollar goes for other types of music.
>
> "At about age 15, an interest in classical music is said to crop up.
>
> "The three main influences in record merchandising for the teen-age market are television, radio and the films."

If it is true that an interest in classical music begins to crop up among students at about age 15 -- about the time they enter 9th or 10th grade -- it would be of great interest to ascertain whether or not this interest is an outgrowth of the prevailing practice of presenting youth concerts for students in grades 4-6.

In any event the problem of competition for teen-age interest is obvious. One or two annual, 50-minute concert exposures to symphonic music may well be lost in the welter of sound beamed at the teen-age audience by Top-40 radio stations, TV, and the pops recording industry--a problem of concern both to orchestras and public school music education.

In the words of the Cincinnati Symphony's music director, Max Rudolf, "something has to be done about the low level of radio broadcasting in this country if we expect to reach young people with good music."

Scheduling of Concerts

90% of all 1966-67 youth concerts presented by the orchestras in the 20 Study cities were played for students who were released from school in order to attend.

Concerts presented ONLY during school time	Separate series presented during school time, and non-school time	Concerts presented ONLY during non-school time
1. Baltimore	Columbus	Pasadena
2. Chattanooga	Detroit	Sacramento
3. Cincinnati	Hartford	*Spokane
4. Cleveland	New Haven	
5. Evansville	Salt Lake	(*given during school time in 1967-68)
6. New Orleans		
7. Pittsburgh		
8. Providence		
9. San Francisco		
10. Sarasota		
11. Seattle		
12. Winston-Salem		

On-School Time Concerts

95% of the nearly 1,000 teachers responding to Study questions on concert scheduling stated they had no objection to concerts being presented during school-released time. The responses chiefly represented opinions of elementary classroom teachers and music specialists.

There was no measure of the sentiments of secondary, academic subject teachers who are acutely concerned with time and activity pressures upon junior and senior high school students. A number of comments indicated individual instances in which these teachers discouraged students from taking time from regular classes in order to attend concerts.

Secondary vocal specialists and elementary classroom teachers expressed first preference for early morning hours for concerts, with choice of later morning hours and early afternoon hours following in that order.

Back-to-Back Concerts

The growing practice of orchestras in scheduling two or more concerts in the same day (commonly referred to as back-to-back concerts)

was not a matter of concern to educators as long as the logistics of arrivals and departures of large groups of students were effectively handled.

Non-School Time Concerts

With the exception of the Pasadena Symphony which presents youth concerts on Sunday afternoons, orchestras involved in non-school time concerts presented them on Saturdays -- usually in the mornings if single concerts, mornings and early afternoons for double concerts.

Ticket Sales and Payments

Admission was charged for one or more youth concert series in 16 of the 20 cities. In 3 of the 4 remaining cities students paid bus fares. Therefore, school personnel was involved to some degree in collecting money from students in nearly every city. The teachers and school administrators were wonderfully cooperative about this additional, time-consuming responsibility.

Classroom teachers and music specialists both were involved in collecting money from students, with the latter apparently handling more of the responsibility when only bus fare collections were made. One half of the educator respondents indicated preference for continuing to make the collections in the classroom as the most efficient way of handling it.

School personnel made ticket sale payments to the orchestras in a variety of ways -- at the box office at the time of the concerts, by mail with use of a voucher system that obviated the necessity of taking time for financial transactions at the concerts, by taking the coins to orchestra offices, etc.

With few exceptions, ticket sale mechanics were handled for the orchestras by members of women's associations and youth concert committees who worked very closely with PTA groups and school personnel.

Transportation of Students to Concerts

The task of transporting thousands of students to concert halls loomed up as one of the most serious problems involved in youth concert planning and presentation.

Sheer lack of available buses seriously restricts the number of concerts that can be given and the number of students who can be served in some cities.

Costs, usually borne by individual students, are prohibitive in some areas -- running from 75¢ to $1.25 per concert in a few instances. Where bus fares are held to a nominal amount of 15¢ to 30¢, it usually means that school funds or PTA monies subsidize fares paid by students.

In some cities lack of bus parking facilities presents monumental problems of student safety and traffic disruption for the general public.

The extensive time required from school personnel to work out logistics and contracts for bus travel is a matter of serious concern in several school systems.

Individual teachers spoke of their grave worries over safety of children placed under their supervision for long trips to and from concert halls that often had to be made in overcrowded buses.

The above practical problems account for a major part of the increasing interest in bringing the orchestra to the students for concerts in school buildings, instead of taking students to the orchestra for concerts in central city auditoriums.

The bus systems -- whether private, commercial companies, or school-owned systems -- were reported generally to be handling the work satisfactorily. More than 80% of the education respondents to Study inquiries rated transportation arrangements as "satisfactory".

Elementary classroom teachers were the most critical since it is they who have the greatest involvement in this phase of youth concert operation. The main reasons given for dissatisfaction, representing reactions from approximately 20% of the respondents, were as follows:

1. Buses too crowded (21%)
2. Bus fare too expensive (18%)
3. Insufficient supervision on buses (7%)
4. Buses not on schedule (7%)
5. Trip takes too long (5%)

In addition to the above, many teachers expressed concern over the lack of centrally organized transportation arrangements for concerts given on out-of-school time, pointing out that this lack greatly reduced the number of students who could attend such concerts.

Audience Supervision and Control

Arrivals and Departures

Many different plans have been worked out and refined for orderly handling of student arrival and departure from central concert halls. When definite seating assignments were made in advance, diagrams of the concert hall were sometimes forwarded to teachers for advance study. Walkie-talkie devices were used by the concert coordinator and bus drivers to facilitate concert arrivals and departures in Baltimore

Audience Supervision During Concerts

Student behavior was examined rather closely in interviews, through questionnaires and through observation in concert halls. The total picture was a good one although the artistic forces (conductors and musicians) were more critical than were the educators.

86% of teacher respondents, including music supervisors and administrators, rated student behavior "satisfactory".

The main reasons given by teachers for unacceptable behavior were, in order of frequency mentioned for 248 responses:

1. Inadequate concert preparation, particularly as it is related to concert hall conduct (39%)
2. Inadequate supervision (24%)
3. Poor programming for the age group attending (16%)
4. Conductor variables (9%)
5. Concerts too long (6%)
6. Overcrowded conditions (5%)

Students' safety, health and personal needs were adequately provided with the exception of a few isolated instances.

There is no doubt that the presence of teachers who sit with their classes at concerts is the most effective "extramusical" means of having good audience supervision. Teachers know who to watch and have the advantage of post-concert contact with their students that is not possible when ushers or members of the symphony women's association have full responsibility for audience supervision.

It is not safe to assume that student behavior will be good merely because a concert is held in the school auditorium. The groundwork is laid in the classroom. Good audience behavior does not ordinarily occur magically either in the concert hall or school auditorium.

The few conductors who attempted to function as disciplinarians were placed in an unfortunate position that alienated their audiences and probably detracted from the musical benefits of the concert.

Length of Concerts

Conductors were in general agreement that concerts for elementary and secondary school students should range between 40 and 60 minutes in total length. Teacher respondents were almost evenly divided in preferences for programs of 45 minute or 60 minute duration. There was no appreciable difference between elementary and secondary level preferences.

Printed Programs

Use of printed programs generally was frowned upon by conductors as being conducive to noise and an actual or potential nuisance factor. 58% of the teacher respondents concurred, some of them being of the opinion that there was little need for printed programs when verbal comments were used. Others felt there was value in students being able to refer to programs during the concert as a

reminder of what composition was being played. This problem was solved by one orchestra by putting the title and name of the composer of each composition on large placards and exhibiting them on easels placed on stage.

Several orchestras felt there was value in students having something to take home as a memento of the concert and, in some cases, as a reminder of the next concert and, therefore, distributed printed programs to students as they left the concert hall.

Publicity and Promotion

The scope of publicity and promotion used in conjunction with youth concerts varied greatly depending on whether concerts were given during school time or non-school time.

Orchestras presenting non-school time concerts financed from ticket sales find it necessary to use all available publicity and promotion media in order to attract substantial audiences, and the costs are relatively high. Brochures, newspaper advertising and feature stories, radio and TV announcements, personal contacts by members of symphony women's associations, PTA, Junior League and other sponsoring groups -- all are extensively used.

Relatively little promotion of this sort is used for concerts presented during school time, and publicity generally is limited to distribution of concert information through the school systems.

There was no indication that the music education offices of the school systems gave anything but full coperation in publicizing on-school time concerts, but there was evidence of breakdown of communications within the individual schools where announcements sometimes were not made. The weakest element noted was failure to notify students not in secondary music classes of concerts.

USE OF EDUCATIONAL RADIO AND TELEVISION IN CONJUNCTION WITH YOUTH CONCERTS

Radio

Use of radio as an instructional medium was extremely limited in the 20 cities studied. Although 9 of the 20 cities had educational radio stations, reports on use of this media were available from only 7 of the school systems.

CLEVELAND--several programs broadcast in conjunction with preparing students for opera performances; occasional hard-to-obtain recordings played in conjunction with Cleveland Orchestra youth concerts.

DETROIT--radio used only for rebroadcasts of youth concerts.

EVANSVILLE--conductor presented a 15-minute broadcast prior to youth concerts, and some of the concert music was broadcast the day before concerts.

HARTFORD--youth concerts were broadcast live to the schools, and the best of each pair of concerts was rebroadcast later by WTIC, a commercial station. The station also provided concert tapes to those schools requesting them.

NEW ORLEANS--the Orchestra maintained the facilities for broadcasting youth concerts live from the concert hall over the Louisiana Youth Concert Network. There has been considerable decline in the number of schools making use of the broadcasts within the last few years.

PASADENA--the director of music education of the public schools has, for the last 7 or 8 years, broadcast preparatory programs for students in connection with youth concerts, but not all teachers to whom they were available were making use of the programs.

SALT LAKE CITY--occasional use made of radio in conjunction with youth concerts.

A number of teachers in the states of California and Washington mentioned their use of the Standard School Broadcasts sponsored by the Standard Oil Company.

Television

Twelve of the 20 Study cities had educational television stations and the Spokane station was scheduled to open in the spring of 1967.

BALTIMORE--uses a commercial station each year for a series of music programs which, in 1967, were related to youth concerts.

CHATTANOOGA--makes use of regularly televised music lessons in which youth concert material is included.

CLEVELAND--rebroadcasts youth concerts.

EVANSVILLE--uses commercial facilities for youth concert rebroadcasts.

NEW ORLEANS--students viewed videotapes from the "Music for Children" series distributed by National Educational Television, with a preview showing made available to teachers.

PITTSBURGH--pre-concert programs assist in preparation of students.

SALT LAKE CITY--occasional use made of telecasts in connection with youth concerts.

SAN FRANCISCO--preparation of students for opera performances was done via television in 1965-66.

CINCINNATI)
COLUMBUS) no use being made of local educational
DETROIT) television in connection with the youth
HARTFORD) concerts.
SEATTLE)

Limitation of preparation time and the costs involved were mentioned frequently as barriers to greater use of educational TV (and radio) in connection with youth concert work.

Need for Greater Utilization of Radio and Television

Individually, teachers in most of the Study cities commented on their wish that greater use could be made of educational radio and television in connection with preparation of students for youth concerts. They spoke of the desirability of having a master teacher, well-qualified by virtue of training and musical involvement, (or the orchestra conductor), present the student preparation sessions.

In nearly every instance that mention was made of the idea, the teachers referred to the Leonard Bernstein discussions in conjunction with the New York Philharmonic Young People's Concerts as the ideal format toward which to work. The availability of books, recordings and films based on these concerts has helped to make them a staple in the music education teaching curriculum for many teachers.

Orchestras and schools alike could well give greater consideration to the possibilities of using concert broadcasts and telecasts (live or delayed) as a practical means of supplementing students' present limited opportunities to actually attend concerts.

In spite of the fact that 19 of the 20 cities studied had populations in excess of 100,000, only 9 or 10 of them maintained educational radio facilities. Two-thirds of these taught music regularly via radio broadcasts, but in only 2 was youth concert preparation a part of the regular radio instruction program.

The Hartford practice of linking one live concert with 5 or 6 radio broadcasts of youth concerts gave the students increased over-all listening experience in a realistic manner.

The low cost of radio in comparison with television, the possibilities of diversifying instruction through use of multiplexing facilities for broadcasting several programs simultaneously, and the existence of the rich resource of taped music materials in the National Audio Visual Catalog (1) were mentioned recently by Jerrold Sandler as being the principal national indications of the growing vitality of instructional radio. Indications of this growth were in evidence in only a limited degree in the Study cities. (2)

Of the 12 systems having educational TV only one, Chattanooga, handled youth concert instruction as a part of the normal content of televised lessons. Pittsburgh and Baltimore had related telecast series that included youth concert preparation material.

REFERENCES

(1) *National Audio Tape Catalog*. Washington: N.E.A. 1967. $3.00.

(2) Sandler, Jerrold. "Educational Radio: 'The Hidden Medium' Emerges," *Audiovisual Instruction, XII*. November 1967. p. 964-967.

CHAPTER V -- OUTLINE

PREPARATION OF STUDENTS FOR CONCERTS, AND
CONCERT FOLLOW-UP ACTIVITIES

Page

Learning to Listen as Viewed by Educators 57

Conductors' Viewpoints on Student Preparation for Concerts. . 59

Concert Preparation Practices 60

Post Concert Activities 64

Materials for Use in Concert Preparation of Students 65

Table No. 4, Organization Responsible for Preparing and Financing Concert Preparation Materials for use by Teachers/Students 66

Availability of Materials 73

Reproduction of Study Materials 74

Development of Supplementary Materials by Individual Teachers 74

Evaluation of Concert Study Materials and of the Preparation Given to Students 75

PREPARATION OF STUDENTS FOR CONCERTS, AND CONCERT FOLLOW-UP ACTIVITIES

Learning to Listen, as Viewed by Educators

In the course of the study, educators were asked to set forth their concepts of the purposes of youth concerts. The following are listed in order of frequency mentioned:

To foster student appreciation of good music
To form a part of a student's music education
To expose a student to live music performances
To stimulate student interest in music
Opportunity for a student to participate in socially effective situations
To build future concert audiences

As an aid in achieving the stated purposes of youth concerts, 715 of 739 music teachers were of the opinion that students should learn something about the music to be played prior to hearing it at youth concerts, as did 30 of 34 general administrators and supervisors interviewed.

Increased enjoyment and understanding of the music were mentioned most often as the immediate goals of concert preparation.

A considerable amount of writing has been done on the subject of listening and the best means of developing listening skills, but it cannot be categorically stated that exposure to structured listening experiences is the only means by which a person can learn to listen to music. The burden of proof, however, does favor the teaching of certain listening skills.

Schwadron had this to say about the place of listening in the general music curriculum.(1)

> "General music should provide for the development of discriminative habits of listening to music, systematically progressing in complexity and abstractness. Judicious use may be made of programmatic ideas and iconographic representations in the lower grades. While imaginative elements may serve to motivate interests in younger people, they can prevent purposeful transitions to more abstract levels. Listening habits which are active and apperceptive foster a greater awareness of artistic significance. We must come to accept the belief that the capacity for abstract listening may be possessed by the "uneducated" listener. It remains the task of education to nurture and to develop sensitive listening levels through instruction in general music."

Ernst and Gary stress the importance of teaching the generally educated person to listen purposefully, to be musically literate, to understand design in music, and to exercise discrimination.(2)

Broudy stated his views in the following manner:(3)

"That the skills of listening should be among the outcomes of formal music education is not a matter for debate. The disagreement will come in what good listening is to mean and the theoretical grounds for adhering to one meaning rather than another.

"One camp of music educators regards listening as the total activity from which the hearer derives enjoyment. The important matter is that enjoyment accrue and that the desire to listen be established. The more radical version of this view is more interested in the enjoyment than in what music is being enjoyed, and it is based on the notion that good music is whatever music one happens to enjoy. In the same way one will also find a less radical view; one that believes that there is a difference between good music and music that is not so good, but it also believes that somehow sufficient exposure to 'good' music will eventually produce in the listener a preference for it.

"We may call this the exposure theory of teaching music appreciation. As to method, it is suspicious of emphasis on musical techniques, historical accounts of musical works, interpretations by the teacher, and analysis of musical compositions in general. All such dissection, it is believed, threatens to destroy the spontaneous and unified response of the listener. It is, in brief, suspicious of any attempt to intellectualize the art of appreciation.

"Opposed to this camp is another that believes the road to appreciation lies in the study of music. Reading, ability to discriminate in matters of melody, rhythms, tempo and tonality, and ability to comprehend fairly large patterns of tonal material are regarded as essential to adequate appreciation."

Hartshorn joins the second camp: (4)

"Although many people find enjoyment in taking an emotional bath in the mere sound and general effect of the music they hear, such a response is only partial in relation to the listener's total capcity, for he has a mind as well as a body and most of the music he hears in the public schools should appeal to both. Listening, when properly guided

and focused upon the musical content of a composition, can be a most effective means of developing musical understanding and insights, and there need be no conflict between this aim in listening and the enjoyment that can come from it. . . Some of the greatest pleasures and satisfactions in life come from the discovery of intellectual insights. In fact, such discovery can be very exciting, and there is a strangely mysterious interaction between success in activities leading to intellectual understanding and enjoyment at a more physical-emotional level. Perhaps the ultimate in listening experience is achieved when at a point of emotional climax in the music, there is also at the moment a flash of understanding that reveals a hitherto unsuspected relationship of form."

Conductors' Viewpoints on Student Preparation for Concerts

Whereas music educators and general education administrators were overwhelmingly in favor of students being guided in advance study of the concert program as preparation for concert attendance, the conductors of orchestras included in this Study held widely differing opinions on advisability and value of such preparation.

Four conductors viewed student preparation as "absolutely essential" and 6 considered it to be "valuable". Several conductors stated they always could tell whether or not a student audience had had advance study. They found that students who had been given concert preparation were more alert, evinced a sense of greater personal involvement in the music, were more attentive, responded more quickly, and gave every indication of enjoying concerts more than students who had had no preparation.

One conductor preferred to have students prepared for 2 or 3 concert pieces, but given no advance information about the remainder of the program in order to preserve an element of "freshness" and "surprise".

One conductor was of the opinion that the value of advance study depended entirely on who handled it and how it was done. He preferred no preparation to having it done by persons not professionally trained in music.

Two conductors stated they couldn't tell the difference between reactions of students who had had preparation and those who had not.

Two conductors were strongly opposed to any form of student preparation, stating it detracts from the student's open-mindedness and receptivity to the music and makes a spontaneous, emotional response to it impossible.

Concert Preparation Practices

TEACHING PERSONNEL RESPONSIBLE FOR PREPARING STUDENTS FOR CONCERTS

Elementary Grades.--Main responsibility of:

(A) Elementary classroom music specialist with assistance by classroom teacher

OR

(B) Secondary vocal teacher who teaches general music classes. Half of the instrumental specialists were involved in a limited degree unless they, too, were working in general or academic music.

Secondary Grades

Vocal teachers and instrumental specialists chiefly responsible.

Students not enrolled in music classes seldom received any preparation.

CONCERT PREPARATION FOR ALL STUDENTS ELIGIBLE TO ATTEND

The problem arose time-and-again during this Study, concerning preparation of all students eligible to attend a concert even though not all would attend. If preparation is structured in such a way that the live performance is the culmination of the learning experience with the structure collapsing without it, it would be difficult to justify preparing all students when only some of them can attend the concert.

Preparation of all students can be better justified if the youth concert is treated as one experience among many in the course of study, with the study leading up to a point where students could hear the entire concert program either in person or via television or radio. Under such circumstances all could receive benefit of lasting nature from the preparation.

It is hard to imagine, however, use of a 45-minute classroom concert of recordings as an effective substitute for a live concert experience. The degree of personal involvement, a critical element in the listening experience, is much greater in a live concert experience. Attendance at a concert is an enriching experience, par excellence, and can well be the crowning event of a well-structured sequence of learning experiences. Learning will take place without it, but greater learning and a deeper aesthetic experience could occur with it.

SPAN OF TIME NEEDED FOR CONCERT PREPARATION

Many teachers expressed concern that they didn't receive pre-concert study material "in time" to adequately prepare their students. Some wanted it 3 weeks in advance of the concert; a few wanted it months ahead. (Others didn't seem concerned whether or not they received it.)

Both student and teacher respondents to Study inquiries emphasized the fact, over and over again, that student response to concerts is more enthusiastic when the music "is familiar" to the students.

One difficult problem in concert preparation is finding the optimum balance of advance exposure to the concert music in order that the students may be familiar with it by the time they attend the concert, but not bored with it as a result of overexposure prior to the concert. Nothing was unearthed in this Study that sheds much light on this point.

Limited research has been done on this subject in the education field. Getz,[5] for instance, worked with a group of 7th grade students to attempt to determine the effects that familiarity, based on repetition of previously unfamiliar serious music, had on the degree of musical preference. Based on results of the study, Getz suggested that the junior high school general music class teacher consider at least 2 or 3 hearings of the same composition, spread out over several weeks. In fact, he found that by carefully spacing hearings to avoid the factor of fatigue, periods of a year or more might be used to provide carry-over from one grade to the next.

It must be determined what constitutes a minimum number of exposures, and the distribution of listening experiences beyond this left up to the judgement of the individual teacher. As one respondent remarked, "planned overexposure" is a vital part of the listening process and its existence a responsibility of the music educator.

The feasibility of reintroducing compositions at various levels in a student's education, thereby providing new opportunities for more mature insights, has been set before the music educator on occasion. This prompts one to reconsider the objections, often voiced by teachers, when an orchestra plays the same composition on youth concerts 2 years in succession. The repeat policy implies a "Great Piece of Music" approach (akin to the 100 great books) that uses a limited number of works, which have proven their artistic worth, as the cornerstone of a listener's repertoire.

Taking all of this into consideration, one must seriously question the "crash program" in which a short period of intensive instruction is given on music to be heard at concerts without allowing for adequate individual absorption of the basic content of the music. Often, decision must be made to study 1 or 2 pieces carefully and leave the remainder of the program in the realm of "unprepared" listening--the procedure followed in Baltimore, for example.

In any event, long-range planning that produces study materials well in advance of concerts is vital to any structured listening program.

CONCERT PREPARATION TECHNIQUES AND PROCEDURES USED

The following techniques and procedures were among those reported as being in use (currently or formerly) in schools within the 20 Study cities:

Procedures used in individual schools, or throughout a school system

1. Preparation for some secondary concerts was handled for all students in the school by language arts teachers. (Seattle)

2. Concert preparation in former years was built around several music appreciation textbooks. (New Orleans)

3. When preparation is not being done in individual classrooms, 1 teacher works with large groups of students on concert preparation. (Detroit)

4. All students receive preparation, whether or not they attend concerts. (Cleveland, Baltimore)

5. The conductor considers it important to visit the schools to play for the children and discuss the concert music. (Sarasota)

Approaches Used by Individual Teachers

1. Themes written on cards were arranged in the proper musical order by students as part of their study of a composition.

2. A daily 15-minute listening period was held to aid in instrument and theme recognition.

3. Selected portions of compositions, chosen to fit students' attention span, were taped and played.

4. Student concert evaluations were taped and sent to the conductor.

5. Students developed their own concert programs and discussed the lives of the composers.

6. Library assignments and reports were considered essential to good concert preparation.

7. A high school orchestra played through music to be heard on a forthcoming youth concert program.

8. Charts of the orchestra seating plan were drawn and pipe-cleaner figures made to represent the musicians.

9. Bulletin board and display case exhibits were developed.

10. Copies of all themes contained in the study materials were reproduced for individual students.

11. Themes were played on the piano and bells by capable students.

12. Maps were used to locate composers' birthplaces, and countries and places represented in nationalistic and descriptive music.

Post-Concert Activities

The obvious lack of attention to the post-concert phase of youth concert activity is puzzling. Only about half of the 944 teachers responding to this phase of Study inquiries reported doing anything in their classes in the way of concert follow-up. When done, it consisted mainly of discussions, replaying records of some or all of the concert music, written assignments including letter writing to conductors and musicians. Approximately 67% of the elementary classroom music specialist respondents stated they did some follow-up, chiefly on an individual basis.

The desire that educators evidenced to have students learn about the concert music would certainly include use of valid teaching techniques, one of which would be post-concert discussions, evaluations, re-listening, and other reinforcing activities. It is at this juncture that learning should be tested to determine the validity of the concert experience, at least from a recall standpoint. Generally this was not done.

In actual fact, there were very few suggestions made for follow-up activities. The following (among others) can be used, however, as part of the total learning experience:

1. Discussion of individual reactions to the music

2. Formal gathering of data concerning student and teacher likes and dislikes as related to the concert

3. Evaluation of the learning experience

4. Taking advantage of an emotional peak reached to discuss what one gains from hearing a live performance

5. Using this experience as an entree to new and more involved listening

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Materials for Use in Concert Preparation of Students

RESPONSIBILITY FOR PREPARING AND FINANCING CONCERT STUDY MATERIALS FOR USE BY TEACHERS AND/OR STUDENTS

A total of 12 orchestras and 9 school systems were involved in preparation and/or financing of concert study materials for use by teachers and students in the Study cities during 1966-67. Practically all of the materials were prepared for teacher use.

Orchestras used various plans for actual preparation of study materials. Conductors developed the study guides in Chattanooga, Evansville and for some of the Seattle concerts.

In Cincinnati and for some concerts in Seattle, the orchestra financed the materials but engaged school personnel to do the actual planning and writing of them.

Orchestra administrative personnel was responsible for preparation of materials or supervision of their preparation in Cleveland, New Orleans, Providence, and Salt Lake City.

The San Francisco Symphony engaged a college faculty member who worked closely with the Orchestra's youth concert conductor in preparation of the materials there. For the last several years, the Pittsburgh Symphony engaged the musicologist who prepares program notes for the Orchestra's adult concerts, to prepare teacher guides for student concerts, but will experiment with having them prepared by public school personnel for 1967-68 concerts.

In those orchestras holding responsibility for large scale preparation and production of materials (Cincinnati, Cleveland, San Francisco, etc.) costs ranged between $1,000 and $1,500 plus staff time. Complete costs for the handsomely printed materials used in Salt Lake City were borne by the business firm sponsors of the youth concerts. In Pasadena, the Area Youth Music Council met costs of publishing the youth concert booklet.

Table No. 4

ORGANIZATION RESPONSIBLE FOR PREPARING AND FINANCING CONCERT PREPARATION MATERIALS FOR USE BY TEACHERS/STUDENTS

City	Prepared by Schools	Prepared by Orchestra	No Materials Used
Baltimore	yes	---	---
Chattanooga	---	yes	---
Cincinnati	prepares	finances	---
Cleveland	for federal funded concerts	yes	---
Columbus	---	yes	---
Detroit	yes	---	---
Evansville	---	yes	---
Hartford	yes	---	---
New Haven	---	---	none
New Orleans	---	yes	---
Pasadena	---	Area Youth Council	---
Pittsburgh	---	yes	---
Providence	---	yes	---
Sacramento	---	---	none
Salt Lake City	---	through business sponsor	---
San Francisco	yes	yes	---
Sarasota	yes	---	---
Seattle	for federal funded concerts	yes	---
Spokane	---	---	none
Winston-Salem	yes	---	---

SCOPE OF MATERIALS USED

Materials provided for concert preparation of students, whether prepared and financed by schools or orchestras, ranged from the briefest of notes concerning a concert program to comprehensive courses of study. Materials used during 1966-67 can be grouped roughly as follows:

		Kinds of Materials in Use			
		Notes	Musical Examples	References and Resources	Teaching Sugges-tions
Category I		X	X	X	X
Baltimore	-City, county, & parochial series				
Cincinnati	-Young People's				
Seattle	-Elem. & Jr. High under P.L. 89-10				
Category II		X	X	X	
Detroit	-School Concerts				
Providence	-Children's series				
Salt Lake	-Youth series				
Category III		X	X		X
Pittsburgh	-Young People's				
Sarasota	-Sarasota County concerts				
Category IV		X	X		
Cleveland	-Severance Hall concerts				
Columbus	-Youth				
Hartford	-Youth				
Seattle	-4th grade & elem.				
Category V		X			X
Chattanooga	-Youth (Includes materials for TV teaching)				
Category VI		X		X	
New Orleans	-Louisiana Youth series Children's series				
San Francisco	-Concerts in Opera House				
Category VII		X			
Evansville					
Pasadena					
Winston-Salem					
Category VIII	- No materials used				
New Haven					
Sacramento					
Spokane					

SUMMARY OF CONTENTS

Contents of study materials covered a wide range of subjects and reflected an interesting variety of approaches to the task of preparing students for symphony concerts. To attempt to include all of the subjects and ideas in any single guide would, of course, be utterly impractical and there is considerable question as to whether or not a complicated tome would be used.

A concise approach, such as that used in Baltimore, apparently, is more appealing to the teachers who are expected to use the material. When youth concert programming is based on multi-year cycles, a concert resource manual might be developed that would include references to all appropriate school and community resource materials.

Inventory of Contents	Number of guides in which item was included
Concert manners information	4
Information on conductor	4
Information on orchestra	6
Orchestra seating chart	4
Source reference materials for teachers	9
Source reference materials for students	5
List of recordings	7
List of films and filmstrips	3
Reference to materials in museums, etc.	1
Contents relating to the music:	
Musical examples	12
Style, form, period, etc.	9
Analysis	6
"What to listen for"	11
Composer	13
Stories	13
Glossary of terms	11
Pronunciation	5
Concert evaluation materials	3

Note: See Chart #10 in Appendix O for detailed analysis.

The music education members of the Study staff found the following of special interest or concern:

a. Information on instruments of the orchestra was included in many study guides although there is a wealth of material on this subject readily available to teachers through regular teaching materials generally in use in the schools.

b. Lists of recordings, visual aids and reference books were included in study guides in 9 cities. Recording lists from Baltimore, Detroit, Seattle and Cincinnati were related directly to the current programs whereas others used general lists. The listing of compositions and recordings related to the music scheduled for a specific concert was a desirable practice. Not only do such listings give teachers an added resource but are especially helpful if recordings of the specific compositions in question are not available. Reference to several different recordings (interpretations) of the same work is useful for work with more advanced students.

   The Detroit and San Francisco guides were the only ones giving fairly complete lists of recommended films and filmstrips.

c. Concert evaluation devices were included in only 3 guides, the most extensive being used in connection with the Seattle "Enrichment Through Music" concerts. The Sarasota guide contained evaluation sheets for use by students. The Chattanooga guide included a "feedback" sheet for teachers to use in commenting on the concert.

Chart No. 10 in Appendix O gives detailed breakdowns of contents of study materials. Examples of various materials are included in Appendix O, of which the following are judged to be of special interest:

Category I Materials

Baltimore 1965-66 materials were prepared primarily for use by music specialists and included theme charts, tapes of concert compositions, piano reductions of principal thematic material, lists of references and suggested activities. The 1966-67 materials were focused more upon use by elementary classroom teachers and were the most realistic and practical materials for this purpose that were examined.

Cincinnati Study guide for the "Fun in Music" Young People's concerts included a number of teaching suggestions written by an elementary classroom music specialist.

Seattle Materials for the federal projects contained the most advanced material for techniques in using the tape recorder in concert preparation and included stimulating and provocative pedagogical approaches.

Category II Materials

Detroit The materials were well-organized and attractively presented. Of special note are the separate section for composer biographies, the section on materials available at the Children's Museum, and inclusion of call numbers for recordings, films and filmstrips.

Providence Inclusion of a short explanation of the demonstration-narration aspect of the concert could be made use of in the classroom to alert students to discussion of certain playing techniques.

Category III Materials

Sarasota Of special interest is the section on concert evaluation which provided a procedure for having the students evaluate what they had seen and heard at the concert; section on "Getting Ready for the Concert" also of special interest.

Category IV Materials

Cleveland Writing style is of special interest. Materials are of particular value to the skilled music specialist undertaking comprehensive preparation of students.

Category V Materials

Chattanooga The television guide for teachers in grades 4-6 incorporated concert preparation with general music lessons in a carefully planned sequential fashion.

Category VI Materials

New Orleans Offered a unique approach in describing the orchestra in terms of the kinds of cases in which instruments are carried, and description of various steps leading up to the beginning of the concert.

Category VIII Materials

Spokane — Although no materials were used in 1966-67, interesting materials had been employed in earlier years, including examples of various music forms and suggested listening experiences.

Materials for Student Use

There can be no doubt that study materials placed in the hands of students reinforce work being done by teachers. The difficulty of preparing, financing and distributing student study materials was reflected in the fact that they are used in only 6 cities, and, of these, only 3 cities produced fairly substantial materials for student use (Hartford, Sarasota, Seattle). Use of *Keyboard Junior*, BOWMAR materials and classroom music series was practiced to a limited degree.

MATERIALS RELATED TO TEACHING THE MUSIC

What to Listen For

The heart of study material is discussion relating directly to the music, other sections of the guides making an understanding of this section more complete. Judging from the study materials, attempts made to teach students something meaningful about the music were varied.

Rather than simply discussing each composition as a separate entity, study guide authors in several cities first presented a short resume on such topics as contemporary music, or the overture. Materials using this approach found in Baltimore and Cleveland were useful and well-written. The development of short, accurate expositions on general musical topics that relate directly to the concert theme, or to the form or style of a composition (to cite just a few possibilities) provide useful materials for the teacher.

Musical Examples

In study materials using musical examples, themes usually were written as single lines of music. Several guides offered piano reductions of appropriate sections of music, a useful tool for music specialists.

Lack of musical examples in study materials is difficult to understand. Although their inclusion involves additional work, and, sometimes, expense, it seems futile to try to discuss a piece of music intelligently without using musical examples. Even the poor quality of music reproductions found in some of the guides gave teachers something for concrete musical consideration.

Form

In spite of the importance attributed to an understanding of musical form by such writers as Broudy and Hartshorn, and by knowledgeable musicians generally, only 4 instances of inclusion of something about form were found in study materials examined (Cincinnati, Cleveland, Seattle, and the Spokane 1964-65 guide).

Form was discussed either in the body of the narrative discussion, or by letter designation (ABA).

Analysis

The quality and purpose of discussions of the analysis were revealing. Obviously, some authors were writing notes to be read to students, which accounts, in part, for frequent use of anecdotal and biographical material. Seldom did the writing style give the idea that the information was intended to be absorbed by the teacher and communicated to students according to their particular needs.

Presentations ranged from a lively, chatty style to a straight musicological approach. Combinations of student-oriented narrative and teacher-oriented factual data were noted in Cincinnati materials---a device that guarantees a certain degree of uniformity in teaching method and content, while permitting the teacher freedom to individualize a presentation through use of other materials as well.

Tempo,Rhythm, and Tone Color

There was more frequent reference to temporal than tonal aspects of music, usually in terms of tempo or rhythmic characteristics of a specific composition. The composer's creation of a mood was referred to in terms of major or minor tonality, the registers in which instruments play, and use of various orchestration devices.

Instrument Recognition

Instrument recognition was given importance. The usual approach was to identify appearance of a theme with a specific instrument or group of instruments. Various instrumental playing techniques were mentioned, such as *pizzicato*.

The Composer

In nearly all study materials, something was said about the composer. Extensive use was made of anecdotal materials, leaving little space, unfortunately, for discussion of the music. Certainly, there is validity in using composer information that has a direct and meaningful bearing on music to be played, but under the space limitation

and purpose of program notes for school concerts, the emphasis should be placed on the music and information directly related to it.

Stories

Stories that legitimately can be attached to descriptive music were used frequently, and often biographical information was intermingled with information concerning circumstances under which a composition was written, performed or received.

Musical Terms and Pronunciation

Glossaries of terms were frequently used, but aid in pronunciation of them was included in only 3 or 4 instances.

Availability of Materials

Distribution of materials within school systems presented problems in several cities. Some teachers who were directly responsible for preparation of students reported they did not receive materials regularly. This breakdown in distribution occurred often enough to make it a matter of serious concern.

Approximately 90% of the elementary classroom music specialists queried during the Study reported receiving preparatory materials for their own use. The secondary vocal teacher, who ordinarily would handle concert preparation, reported receiving material in only approximately 65% of the responses.

If any satisfactory preparation is to be done, the starting point is a distribution system that will assure receipt of the materials by each teacher having responsibility for preparation of students for the concerts.

The late date at which some teachers received materials precluded their making any significant use of them in some situations.

Reproduction of Study Materials

Materials ranged from handsomely printed booklets to poorly mimeographed materials containing inaccurate data, typographical errors, and misspellings of composers' names, titles of compositions, and musical terms. Poor reproduction of musical examples was especially noted in mimeographed materials.

Greater use undoubtedly will be made of attractive looking materials regardless whether they are mimeographed or more professionally reproduced by printing, offset, or multilith.

Teachers appraised art work and layout of materials prepared for student use as being either "good" or "excellent" in 67% of the replies to Study inquiries.

Development of Supplementary Materials by Individual Teachers

Roughly 40% of all teachers responding to Study questionnaires reported that they personally develop materials to use in conjunction with concert preparation as a supplement to materials provided by schools or orchestras.

Elementary classroom music specialists led in this activity with elementary classroom teachers indicating the least involvement in preparation of supplementary materials.

Percentage of Teachers Responding to Study Questionnaires Who Prepared Supplementary Materials for Concert Preparation

Elementary classroom music specialists . .59% (of respondents)

Secondary vocal teachers . . . . . .45% " "

Instrumental specialists . . . . . .36% " "

Elementary classroom teachers . . . . . .30% " "

The following suggestions made by individual teachers as to methods and materials used in concert preparation have general application:

1. Enlist PTA assistance in locating and obtaining needed recordings.

2. Correlate television preparation materials with youth concert study guides.

3. Worksheets and workbooks can be used effectively, the latter to be used from year to year. Worksheets can be completed as children listen.

4. Materials from art galleries and museums could be used effectively.

5. Scores should be provided for teachers to use in concert preparation.

6. Teachers must be given time away from class responsibilities to do needed research on concert programs.

7. Informal discussions between students and musicians could serve a useful purpose.

8. Required in-service (teacher) activities could be centered around concert preparation.

Evaluation of Concert Study Materials and of the Preparation Given to Students

THE MATERIALS

Teacher Reaction to the Concert Study Materials

Compilations of teacher responses in this section of the Study were interesting and, quite possibly, misleading.

Judging from the responses, many teachers considered any materials received, whether for student or teacher use, to be "teacher's guides". Over 90% of the 756 respondents thought the materials were adequate for their purposes.

Considering the great range in quality of materials examined, this is puzzling. When teachers considered fragmentary or poorly prepared materials to be adequate, it can only be assumed that either their purposes in preparing students were not clear, or that they already were in possession of necessary facts and techniques and did not need any special help other than knowing what music was to be played. Unfortunately, this second rationale doesn't ring true.

a. Information contained in the guides.--Over 90% of the music specialists and 88% of the elementary classroom teachers responding considered the information contained in guides and the organization of it to be either "excellent" or "good". This held true for guides that ranged from 2 paragraphs of general biographical, non-technical information to the most comprehensive materials examined.

b. Availability of suggested supplementary materials.--The question concerning the ready availability of suggested supplementary materials drew an interesting response. The "availability" was commented upon by many respondents even though no materials were suggested in the guides, indicating either that the question was poorly stated or read incorrectly.

In any event, there was much less staisfaction with the status quo on availability of supplementary materials than with the information contained in study guides. Only 68% of the respondents gave a "good" or "excellent" rating on availability of suggested supplementary materials; 18% responded with a rating of "fair", and 14% with a rating of "poor". The latter two groups expressed concern over lack of films, filmstrips, books, etc. to be used in conjunction with student concert preparation and lack of availability of recordings that were in good condition.

c. Student materials.--These were judged with a more critical eye by the relatively few teachers whose students received study materials. Elementary classroom specialists, who would be most directly concerned with these materials, gave rather satisfactory ratings to the materials in most cases.

Evaluation of the Materials by the Study Staff

The music education members of the Study staff came to the following over-all conclusions concerning the materials examined:

Uses made of materials showed that teachers need to be given "instant" teaching devices if they are going to do an effective job of concert preparation. The supposition that the busy teacher either will have or take the time required to do adequate research in order to prepare students for a concert program is fantasy, yet this

seemed to be the idea behind the study materials in several instances. In others, there was indication that this situation was fully realized, and materials were simply prepared for the teachers to read.

Whereas teachers must have access to carefully developed teaching aids, the line of demarcation between guides prepared for the non-specialist teacher and those planned for the specialist was not too clear in many cases. Study guides using musical examples, for instance, can be used effectively only if the teacher reads music, which is not always the case with the generalist--the classroom teacher. Nevertheless, some of the guides did little more than present musical examples of themes contained in the concert music.

The Seattle materials, prepared specifically for use by elementary classroom teachers in conjunction with federal-funded concerts, were based on the assumption that the teacher handling concert preparation would have very little specialized musical training or experience and employed a realistic approach in dealing with the non-specialist teacher.

The Cincinnati and Cleveland materials and the 1965-66 Baltimore materials, on the other hand, were prepared with the music specialist (teacher) in mind.

The many technical inaccuracies found in study materials greatly reduced their effectiveness as teaching aids.

Evaluation of Concert Preparation and Post-concert Activities for Students

The music educators who served on the Study staff gave special emphasis to examination of the quality and extent of concert preparation and post-concert activities in cities studied. In reporting findings, consideration must be given to the fact that Study questionnaires were lengthy and, therefore, perhaps discouraging to some respondents who may have given them only cursory reading. It also is possible that the questions could have been worded more effectively.

Nevertheless, the findings revealed a bleak and discouraging picture.

It should be possible to assume that music specialists would be fully aware of the possibilities of presenting music to students in such manner that they, the students, gain a deeper understanding and appreciation of it. On the whole, this was not evident.

In spite of the fact that some research and considerable writing exist in the areas of the teaching of listening skills and appreciation of music, results of the Study indicated a feeling that music educators do not know what direction to give to themselves or to the elementary classroom teachers in the teaching of listening in connection with youth concerts.

It is not known whether the lack of achievement is attributable to time pressures that preclude doing a really good job, to the fact that colleges and universities are not reaching the supposed level of musical training of teachers, or to the fact that school performance pressures and preoccupation are all-consuming.

The fact remains that mediocrity (or less) is being tolerated as evidenced by weak practices. For example:

- The directors of music education and their supervisory and administrative personnel sometimes were fully aware of the lack of effectiveness of youth concerts, yet they do little about the situation.

- Teachers generally indicated satisfaction with what they had to work with in their particular situation. There was an overwhelming bias in favor of existing practices, good or bad. Bias for good practices is understandable; bias in favor of poor practices is tantamount to ignorance.

- No matter what was played on a concert program or how it was presented, there was acceptance of it by the average teacher respondent.

- Lack of pre-concert study materials was bemoaned when there were none, but existing materials of doubtful value or use were rated "good" even when they contained little more than a listing of works to be played in a concert program.

- Delegation of responsibility for concert preparation to music supervisors who understand the problems of teaching music at specific grade levels was found to be standard procedure in some of the school systems, but the materials they ask their teachers to work with are sometimes hardly usable.

All-in-all, it is not to be wondered that some of the orchestra conductors expressed lack of enthusiasm for the entire theory of preparation of students for concerts.

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CHAPTER VI -- OUTLINE

YOUTH CONCERT PROGRAMMING

Page

Programming Statistics 80

Table No. 5, Classification of the Compositions Played in Youth Concerts 81

Major Factors Reported to be Effecting Youth Concert Programming 82

Influence of Basic Purpose of Youth Concerts 84

Influence of the Financial Structure 85

Influence of Educators 88

Influence of Audience Factors 93

Influence of Production Factors 95

Influence of Personnel Factors 97

Special Factors Related to Youth Concert Program Content 99

Concerts for Disadvantaged Students 103

CHAPTER VII -- OPERA FOR YOUNG PEOPLE 105

YOUTH CONCERT PROGRAMMING

PROGRAMMING STATISTICS

The following statistics relate to works played in youth concerts performed by the 20 orchestras involved in the Study during a three-year period: 1964-65, 1965-66, 1966-67.

Total number of different programs analyzed	281
Total number of performances of these programs....	965
Total number of different composers represented...	184
Total number of different compositions presented..	1,205

The data that follows clearly indicates that youth concert audiences are hearing, predominately, overtures, excerpts from suites, and pieces from the romantic period and the 20th century.

An examination of the list of compositions played (See Appendix P) indicates heavy emphasis on program music--music with a story, a story that can be used by teachers in concert preparation; a story that lends itself to student classroom activity; a story that conductors can use in verbal comments during concerts.

It should be noted that programming policies reflected in the following data, relating to the more than twelve hundred compositions, are almost identical to policies followed by each individual orchestra regardless of whether it played 6 or 60 youth concerts in the course of a year.

Classifications of the Compositions Played in Youth Concerts

Table No. 5

STYLES AND PERIODS OF MUSIC	Number of Compositions Falling within Each Classification	Percentage of Each to the Total No. of Compositions Played
Baroque.	61	5 %
Classical.	242	20 %
Romantic	447	37 %
Impressionism.	35	3 %
20th Century	402	33 %
Before 1937...195		
After 1937...207		
Not identified	18	2 %
Totals	1,205	100 %
TYPES OF COMPOSITIONS		
Symphonies and excerpts of	205	17.0%
Symphonic poems.	15	1.3%
Overtures, suites, pieces.	810	67.0%
Concertos and works with soloist . .	115	9.5%
Musical theatre and opera.	56	4.6%
Not identified	4	.7%
Totals	1,205	100.0%
INSTRUMENTATION		
Works for full orchestra	1,142	
Works for small orchestra.	2	
Works for string orchestra	36	
Not identified	25	
Total.	1,205	
WORKS INVOLVING SPECIAL "FEATURES"		
Works with narrator.	21	
Works with chorus.	7	
Works with dancers	15	
Works with cartoonist.	1	
Works used for instrument demonstration.	18	
Works for group singing.	2	
Total.	64	(5% of total)

MAJOR FACTORS REPORTED TO BE AFFECTING YOUTH CONCERT PROGRAMMING

By and large, final selection of music for youth concert programs was left up to the orchestra which, in effect, means the conductor and, more specifically, the conductor of youth concerts.

It is obvious, then, that youth concert programs are rooted in the conductor's ability, training, experience, knowledge of repertoire, musical taste, interest in educational work, and understanding of a child's learning capacity.

In addition, the conductors reported many other factors to be operative in their program planning for youth concerts, including:

1. Basic purpose of youth concerts

    a. To provide primarily a significant musical experience for children
    b. To serve chiefly as an educational experience coordinated with the public school music curriculum
    c. To entertain and amuse the children

2. Financial structure of youth concerts

    a. Concerts completely subsidized vs. concerts that must earn part of their cost from ticket sales
    b. Source of the subsidy and the degree to which the source(s) have influence or authority over programming policies
    c. Importance attached to educational work by the orchestra's board of directors as reflected in the amount of funds they approve for rehearsals and performances of youth concerts

3. Educators' participation in youth concerts

    a. Degree of interest and basic philosophy with which the school system approaches youth concerts
    b. Degree of participation by music educators in program planning
    c. Existence and effectiveness of pre-concert study presented for students by the schools

4. Audience factors

   a. Ages of students attending a given concert
   b. Number of concerts each child attends within the year
   c. Number of consecutive years that a given student customarily attends youth concerts

5. Production factors

   a. Size of the student audience
   b. Nature, size and acoustics of the auditorium or building in which concerts are presented

6. Personnel factors

   a. Size and quality of playing personnel available for youth concert services
   b. Interest and experience of orchestra management in youth concerts

7. Scope and nature of orchestra's overall educational program

   a. Presence or lack of a small ensemble project that is coordinated with youth concerts presented by the full orchestra
   b. Number of years that youth concerts have been a part of the orchestra's work

8. Special factors related to youth concert program content

   a. Concert themes
   b. Verbal comments
   c. Augmenting groups
   d. Special attractions or extra-musical devices
   e. Audience participation

Influence of Basic Purpose of Youth Concerts in Programming

Every conductor yearns for the ideal situation in which to exercise his programming prerogatives--opportunity to plan concerts that need serve only one purpose, that of providing significant, enjoyable musical experiences for listeners.

Probably the closest approximation to the conductor's concept of an ideal situation for freedom in youth concert programming would occur with concerts given during in-school time (thereby guaranteeing presence of the audience), under complete subsidization by the orchestra (thereby giving the conductor complete autonomy in programming), and with no attempt made to coordinate program content with any other considerations whatsoever.

No instance of such a situation was found in the 20 cities studied. Each conductor had to take into account one or more of the aforementioned factors as he planned his youth concert programs.

Programming for concerts designed primarily to serve as educational experiences in coordination with a public school music curriculum must be concerned to a greater or lesser degree with

- --the school's courses of study
- --availability of study materials in the schools
- --consideration for interest on the part of music educators to provide audience participation activities and performance opportunities for student soloists and student ensembles
- --consideration of the musical and educational philosophies of the school's director of music education and, occasionally, the wish of that individual to have a part in the actual concert performance.

Programs designed primarily to attract children to concerts during non-school hours present very special problems. Seldom is it the child who makes the decision to attend or not attend. The decision is made by parents and, more specifically, usually by mothers of the children. Therefore, the programming choices made for these concerts do not necessarily reflect what the conductor thinks the children would enjoy and should hear, but rather what he thinks the mothers think their children will like and should hear. Frequently, these programs represent efforts to serve a combination of purposes--including concern with educational and musical values and some efforts to amuse and entertain.

Influence of the Financial Structure of Youth Concerts on Programming

The financial structure of youth concerts has extensive influence on programming.

By common assent it is assumed that persons, organizations or agencies that provide financing for youth concerts deserve the courtesy (even though they may not demand the right) of having their views taken into account in the planning of concerts.

BUSINESS SPONSORS

Youth concerts in 7 cities are financed in part by business firms. In no case were the sponsors reported to have expressed any desire or exerted any effort to influence programming policies.

ORGANIZATION SPONSORS

Organization sponsors assumed major responsibility for youth concert financing in 6 cities through contribution of funds and/or assumption of responsibility for handling ticket sales. Organization representatives usually took a keen, personal interest in all phases of youth concerts including program content and, in some cases, submitted many programming suggestions to the conductor, with considerable insistence upon their choices.

FOUNDATION SPONSORS

Foundations figured in financial sponsorship of youth concerts in 5 cities. In 4 of the cities, the foundations were locally based and exerted no influence on programming. In the 5th situation, a national foundation was involved and the usual format of granting funds for a specific project with specific goals was followed. In this case, (Baltimore), the grant was made in connection with a contemporary music project. Acceptance of these funds by the orchestra committed the conductor to performing a specific repertoire.

NON-SCHOOL CITY, COUNTY, STATE FUNDS

Non-school public funds helped finance concerts in 5 cities. There was no indication of influence on programming coming from the agencies controlling the funds.

PUBLIC EDUCATION FUNDS

Local and/or state school system funds entered the financial picture in 6 cities and, with but 1 exception, the purposes and philosophies of the schools entered program planning to some degree. Federal education funds under P. L. 89-10 projects were used in 5

cities, and the specific projects for which funds were granted may have affected programming to some slight degree.

TICKET SALES

Whenever youth concert financing is based on sale of tickets, as was the case for 1 or more series of concerts in 16 of the 20 cities, the conductor is subjected to pressure in the matter of programming from whoever is responsible for promoting and handling ticket sales.

If members of the orchestra women's association, Junior League or PTA are responsible, they advise the orchestra manager or conductor of the reasons why their sales efforts were successful or unsuccessful and make recommendations and suggestions accordingly.

If sales are handled primarily through mail orders and direct personal contacts with the orchestra office, it becomes the responsibility of management to ascertain cause and result relationships between programming and ticket purchases and to advise the conductor of the kinds of programs that "sell."

If ticket sales are handled by school personnel, they report on the results with explanations of why students are interested or disinterested in attending concerts. Eventually, this information goes to the conductor, who is expected to take such matters into account in planning future concerts.

There are, however, other aspects of the influence of financial matters upon programming that are of even greater importance. Judging from educators' replies to study questionnaires, these aspects are little understood in education circles except at the very top level of school administration.

RELATION OF REHEARSAL TIME TO PROGRAM CONTENT

Teachers in a number of cities took exception to the practice of including in youth concert programs some music that had been played in recent adult subscription concerts. "Warmed over programs" was the phrase they used to describe the situation.

When a composition appeared on a youth concert program before it was played on a current subscription concert, the orchestras were accused of subjecting students to "nothing more than a rehearsal."

These programming policies relate directly to financial matters. As indicated in the case study reports, each and every orchestra is subsidizing youth concerts to some extent from basic

income derived from adult concert ticket sales, recording contracts (and other earnings), and from funds contributed annually to the general support of the orchestra.

The first question relative to youth concerts that each orchestra must face each year is "How much money can we allocate to subsidization of youth concerts?" Translated into operations, this question resolves itself into "How many of our musicians' contracted services can we afford to use for youth concert rehearsals and performances? How much of our soloist budget can be used for featured performers in youth concert programs? How much of our music purchase and rental budget can we allocate exclusively to youth concerts?"

One of the basic tenets of orchestra operation is that of making 1 dollar do the work of several. Rehearsals represent dollars. Therefore, whenever a composition is rehearsed and brought to performance level, orchestra economics demand that a practical return be realized on that investment by performing the work in as many concerts as good programming policies will permit.

Conductors must take these factors into account in all program planning--whether for youth concerts or for adult subscription concerts. If they didn't, orchestras soon would be bankrupt.

In large professional orchestras that rehearse daily, play several concerts a week, and have huge repertoires at their command at all times, it seldom is necessary to make many significant adjustments in youth concert programming in order to accommodate the situation. However, it may not be possible for these orchestras to invest extensive rehearsal time in preparation of works that, due to other performance commitments, can be used only in youth concerts at a given time in the orchestra season.

In the smaller city orchestras that rehearse only once or twice a week and play relatively few concerts during the entire year, the repertoire that is ready for performance at any given time is extremely limited. Their youth concert programs, therefore, either must be drawn from current playing repertoire, or additional money must be found to finance rehearsals required to prepare works especially for youth concert programs.

Conductors of the smaller city orchestras reported that they work out the interplay in program planning for adult and youth concerts in several ways. Occasionally they play a given work on an adult concert primarily because they want to use it in forthcoming youth concerts and can, in this way, finance rehearsal time for the composition. In other cases, the youth concert program is dictated in large measure by the works currently in the orchestra's playing repertoire at the time of the youth concerts by virtue of having been prepared for an adult concert.

When it comes to the artistic viability of playing some of the same compositions in youth concerts and in adult subscription concerts, the conductors were amazed that the question was even raised. To paraphrase the remarks of 1 conductor during a Study interview--

> There is no such thing as "youth concert music." There is significant and insignificant music. There is loud music and quiet music. There is fast music and slow music. There is music of a thousand different moods. There are long pieces and short ones. Some of this music lends itself to inclusion in a 45-minute program played to 2 or 3 thousand children. Some of it doesn't. It's up to the conductor to know what can be used effectively and what can't be used under these circumstances. The artistic suitability of a given work for a youth concert has nothing to do with whether or not the work has been played for other audiences either before or after it is played for students.

The conductors also pointed out that the children usually are the beneficiaries whenever it is possible for an orchestra to use compositions in youth concerts that already have been performed in recent adult concerts simply because the works are likely to receive a more polished performance than when they must be prepared especially for youth concerts with minimal rehearsal time.

Influence of Educators on Youth Concert Programming

School administrations in some Study cities had established policies for the nature of school participation in youth concert planning. The Study indicated, however, that there was no existing general pattern in these matters. In effect, the Study's research specialists found 20 different approaches within the 20 cities studied, including the following:

1. Traditional close corroboration between orchestra and schools in jointly developing youth concert programs as an integral part of the school music curriculum, with financing assumed jointly by schools and orchestra.

2. A situation in which the orchestra assumed full responsibility for financing but the programs were developed jointly by the conductor and the director of music education.

3. A situation in which the director of music education assumed considerable personal responsibility for influencing concert programming although the concerts were played during non-school time and financed by a business firm.

4. In 3 of the 6 cities in which local public school monies were used for youth concert support, there was close collaboration between schools and orchestra in program planning. In the other 3 cities there was less close collaboration on programming.

5. In 3 cities in which no public funds were used to finance youth concerts, there was very close collaboration between schools and orchestra in selection of music to be played. In 3 other cities in which youth concerts were financed entirely by private funds and/or ticket sales there was no cooperative work on programming although in 1 instance the concerts were presented during in-school time.

Almost 66% of the music administrators and supervisors responding to Study questionnaires considered music played on youth concerts to be satisfactory for the audiences attending. Another 27% were partially satisfied, with only 7% indicating definite dissatisfaction.

The degree of participation sought by music administrators and supervisors in program selection pretty much boiled down to a question of professional and personal viewpoints of the individual educators involved.

Conductors of almost every orchestra reported, however, that there was some program consultation, formal or informal, between themselves and administrators of school music departments. Only the individuals involved really know to what degree the viewpoints of each were reflected in youth concert programs.

It is believed that this Study has afforded the first comprehensive opportunity to examine the influence that those persons who actually deal with the students--the classroom teachers and the music specialists--have on programming. This influence makes itself felt in several different ways:

1. Through reports the teachers make to their supervisors and, thus eventually to school administrative personnel, and through the administrators, finally to the conductors, at least to some degree.

2. Through the reports the teachers make to members of symphony women's associations and PTA groups who are responsible for youth concert ticket sales and, through these channels, eventually to the conductors.

3. Through the teachers' close work with children who attend the concerts and whose reactions are a potent factor in the conductors' selection of format and content of subsequent youth concert programs.

It therefore seemed especially pertinent to this Study to examine in some detail the teachers' attitudes, opinions and suggestions relating to youth concert programming.

Generally speaking, the teachers indicated that they felt the music played was suitable for the children attending.

Replies to the Study question, "Do you consider the music played in the youth concerts to be suitable for the children attending?"

	Yes
Elementary classroom teachers.....	86%
Secondary vocal teachers.....	86%
Instrumental specialist teachers ...	79%

The teachers' write-in comments, and responses to the Study invitation to list their programming suggestions proved more revealing of their opinions than did the above yes-or-no answers to the questionnaires relating to concert programs. When the teachers' programming suggestions were placed opposite the profiles of their musical training and experience (See Appendix B) a clearer picture of the situation and problems involved began to emerge.

Elementary grade students were involved in the audiences for approximately 75% of the youth concerts presented. The teachers classified as "music specialists" (vocal and instrumental teachers) actually handle most of the work involved in teaching elementary children about the music to be played at youth concerts. They are assisted by elementary classroom teachers--the generalist teachers.

Regardless of the fact that music assignments are largely handled by vocal and instrumental teachers in the schools studied, it is the classroom teacher who has the most extensive and continuous daily contact with students and, probably, the greatest influence upon their ideas and opinions. Also, in the cases in which youth concert tickets are sold through the schools, it usually is the classroom teacher who handles this chore.

Therefore, the opinions and attitudes of the generalist teachers in matters relating to youth concerts become of great significance to all concerned.

The teacher training given in colleges and universities today ill prepares the average generalist elementary grade teacher to cope with matters of musical taste and program selection--as indicated in the teacher profiles (Appendix B).

It is not surprising to find, therefore, that the write-in comments of many of these teachers indicated limited knowledge of orchestra repertoire, limited comprehension of what a symphony orchestra can reasonably be expected to do and play and what it can't do, and even limited personal experience in attending symphony concerts (youth concerts or otherwise).

Some of these teachers wistfully expressed the hope that their school principals would permit them to attend at least 1 youth concert--something they couldn't do unless every student in their class attended.

The generalist teachers urged performances of (a) short, gay, lively pieces because "this is what the children enjoy most"; (b) Broadway tunes "because the children know them"; (c) avoidance of long, slow, quiet pieces "because they are dull for the children"; and, (d) especially, inclusion of music "that is familiar to the children."

Here, indeed is an anomaly. One purpose of youth concerts is to introduce children to a new experience in life, to a new literature. Inevitably the symphonic repertoire will be unfamiliar to most students. Presumably, one purpose of pre-concert study in the schools is to "prepare" the children to hear that which heretofore has been unfamiliar to them, yet the teachers who are responsible for giving the students such preparation are urging that programs be drawn from that which the children already have experienced.

Individual comments made by several teachers served to dramatize the wide gap between what symphony orchestra organizations tend to assume is general knowledge of what a symphony orchestra is all about, and the actual understanding of orchestras held by some of the teachers who are so vital to the total structure of successful youth concerts.

Next to elementary classroom teachers, the vocal teachers (elementary classroom music specialists) form the specialist group having the widest contacts among students. Practically all elementary students have some contact with vocal teachers, whereas only a relatively small percentage of students come under the influence of instrumental teachers.

Again, examination of the vocal teachers' training and musical experience profiles reveals their lack of personal involvement in orchestral experiences and, judging from their individual comments

and programming suggestions, generally limited personal acquaintance with the entire structure of symphony orchestra operations and symphonic literature.

Individual ccmments and programming suggestions offered by vocal teachers indicated wide interest in programming that would incorporate the short pieces, the gay, lively pieces and "familiar" music.

In addition, the comments indicated that a significant number of vocal teachers felt orchestras were failing to give proper importance to presentation of vocal soloists and choral groups in conjunction with youth concerts. "Orchestras always place too much emphasis on instrumental music" was the way 1 vocal teacher expressed it.

The vocal teachers made a significant observation on 1 of the gaps in the over-all musical education of students in pointing out that little opportunity is given students to hear professional or quasi-professional choral performances. What would appear to be a lack on their part of a practical understanding of symphony orchestra operations is their expectation that orchestras necessarily have it within their power to solve these problems. Financial limitations and operational problems usually preclude presentation of professional or quasi-professional choral groups on multiple youth concerts, and the voices of student vocal soloists are seldom developed to the point that they can be balanced against a symphony orchestra.

When it came to programming suggestions and attitudes toward youth concerts expressed by the music specialists--both vocal and instrumental teachers--the Study revealed what appeared to be considerable confusion in their minds between youth concerts as offering opportunities for students to hear professional performances, and youth concerts as performing platforms for their students.

Some teachers urged presentation of student performers (soloists or groups) as a means of developing strong interest in the concert on the part of the student audience.

Other teachers urged use of student performers primarily as a means of giving them recognition and encouragement, and also for the purpose of challenging the student musicians hearing them to greater achievement levels.

Many of the orchestras are presenting student soloists, linking the selection of the young performers with annual young artist competitions.

Student choral groups, violin choirs, clarinet choirs, and youth orchestras have been featured with the adult orchestras on occasion. Such presentations are necessarily limited by the practical problems of joint rehearsal time for the youth groups and the adult orchestra, and availability of the students to perform several repeat concerts.

Two or 3 of the orchestras, however, hold staunchly to the philosophy that 1 of the great values of a youth concert is the opportunity for students to hear a fully professional performance, that the students have many opportunities to hear student performers in various school-sponsored activities, that the youth concert should not be used as a student performance medium unless the student is so exceptionally talented and advanced as to be approximating professional performance standards.

Student opinion polls indicated interest in student soloists, but the viewpoint was coupled with statements that the student soloists should be used only if they were really "good."

Finally, in the matter of the influence of educators on youth concert programming, comes the very practical problem of how the concert preparation activities in the schools shall be coordinated with choice of music to be played.

In responses from teachers to Study questionnaires concerning pre-concert study materials, there was almost a universal statement of need for recordings of the works to be played. If the orchestra considers detailed student preparation for concerts to be important, then either music must be chosen for which recordings already are available in the schools, or provision must be made by schools or orchestra for acquisition of recordings of music that is programmed for youth concerts.

Influence of Audience Factors on Youth Concert Programming

AUDIENCE AGE GROUPS

Policies varied widely among the 20 cities in the matter of age groupings for youth concert audiences. Procedures ranged from programs planned for and presented to carefully selected age groups to those played for "anyone who will buy a ticket and come."

Nevertheless, conductors, musicians, orchestra managements, educators and students--all agreed on this 1 aspect of youth concerts. The message was clear--give separate concerts for different age groups! If at all possible, present different programs for each age group!

High school students (grades 10-12) want concerts played just for them. They will tolerate the presence of junior high students if it's absolutely necessary. Given a choice they will have nothing whatsoever to do with concerts whose audiences include elementary grade school children.

Junior high students (grades 7-9) and their teachers were of the opinion that for optimum concert conditions they should be grouped together without the presence either of older or younger students.

The consensus among elementary teachers seemed to be that 4th, 5th, and 6th grade students could be accommodated in the same audience with reasonable success, but that separate concerts should be given for younger children (grades 1-3), and for older students.

Some teachers of elementary grade students expressed the opinion that the presence of junior and/or high school students at concerts attended by elementary students spoiled the concerts for the younger children and also created discipline problems that otherwise would not occur.

Each of the conductors in the Study cities commented that programming must take into account, as far as possible, the ages and, therefore, the attention span of youth concert audiences. With 1 exception, each was convinced that, <u>ideally</u>, different programs should be played for elementary, junior high, and senior high school age students. When this is impossible, the conductors felt that quite satisfactory results could be obtained by making suitable changes in verbal comments for audiences of different age groups even when the same program was played for them.

The programming problem described as being practically unsolvable appeared when a single audience consisted of students of wide age range--from grades 1 to 12, for instance. "Simply impossible to plan a fully satisfactory program under these conditions," was the general verdict of the conductors. The conductor can only focus on the large middle group of students, and neither the very young nor the older student group is properly served in such concerts.

NUMBER OF CONCERTS ATTENDED BY STUDENTS

The number of concerts attended by a child in a given year, and the number of consecutive years he attends concerts have great influence on programming policies.

One of the conductor consultants for the Study remarked that exceedingly difficult programming problems are encountered when students attend only 1 concert each year.

"There is so much music to play, so many things to accomplish, so many things the children should hear that your first inclination is to try to do everything at once--you try to conceive of the all-encompassing youth concert program. Obviously, it doesn't exist."

Some of the educators pointed out that, in their opinion, it was almost hopeless to try to structure a meaningful youth concert experience based on each student hearing only 1 program (approximately 40 minutes of symphonic music) per year.

Conductors and educators agreed that the most meaningful youth concert programming can be achieved when based on students hearing several concerts a year over a period of several successive years.

Under these circumstances, the cycle plan of programming comes into the picture. Programs are planned for the entire 3 or 4 years for which sequential concerts are provided. Heavy investment is made in study materials for use in the schools. At the end of the cycle, the same series of programs starts all over again.

Several conductors and educators pointed out that ideally there should be a 12-year concert cycle that would carry the student from his first exposure to orchestral music in primary grades, on through his high school years when, presumably, he would be fully ready to graduate to adult subscription concerts.

Influence of Production Factors on Youth Concert Programming

Various production factors greatly influence concert programming according to the conductors. Size, acoustics, and general atmosphere of the hall, and size of the audience--each has a bearing on the length of the pieces that can be performed successfully and on the dynamics and even the tempi of the works that may be included in the programs.

These factors also have a telling effect on what can be done in the way of verbal comments during the concert, on certain aspects of audience participation, and upon soloists that may be presented.

Ideally, the conductors would like to work with student audiences ranging in size from 1,000 to 2,500 and present youth concerts in regular concert halls. All departures from these conditions demand compromises to be made in youth concert program content.

The New Haven Symphony deliberately increased its financial obligations in order to move youth concerts from a 2,500 capacity hall to one seating 1,000 for the purpose of presenting what the conductor felt would be more meaningful musical experiences for the children.

One of the large city orchestras has withstood considerable pressure from various sources to move the youth concerts from a 2,000-seat auditorium to a 10,000-seat hall in order to make concerts available to 3 times as many students as now can be served.

"Better that we do an effective piece of work with 2,000 students than an ineffective piece of work for 3 times that many," is the judgement of this orchestra.

The Evansville Philharmonic joyfully moved its 1967-68 youth concerts from the 9,500-seat stadium it had been using to the new hall which accommodates only 2,000 even though it meant that the orchestra had to develop new financing for the additional number of concerts required merely to continue to serve the same number of students.

In the opinion of conductors and orchestra managements in the cities visited, the effectiveness of youth concerts diminishes as the size of the audience increases, and, for student audiences in excess of 2,500 or 3,000, youth concerts usually cease to have much significance either as musical experiences or as educational experiences.

The kind of building used for youth concerts is considered by conductors and orchestra managements to be of prime importance in permitting selection of effective programs as well as enabling the performance of those programs to be satisfactory.

Ideally, a concert should be played in a hall that lends itself to good listening conditions, one that enhances the anticipation, enjoyment, and pleasant memories of the concert experience. Compromises in acoustics, compromises in pleasantness of surroundings, compromises in the over-all concert atmosphere--each detracts from enjoyment of a concert for persons of any age--be they adults or young children.

Therefore, student concerts performed in sports arenas or other unsuitable facilities with uncomfortable seating, poor acoustics, poor visibility--all of these factors serve to mitigate against the enjoyment and effectiveness of the concert musically and educationally.

Influence of Personnel Factors on Youth Concert Programming

Lack of playing personnel for youth concert performances is a factor that affects programming of the smaller city orchestras rather than that of the large city orchestras.

A full symphonic complement of musicians is assured for youth concerts played by fully professional orchestras in which all musicians are engaged on a full-time basis for a stated number of weeks per year.

In several of these orchestras (included in the Study) the over-all youth concert projects included concerts played by the full orchestra as well as additional series played in school buildings which could accommodate only smaller units of the orchestra. Special programming, of course, was required for concerts played by the smaller orchestral units.

Availability of playing personnel or the lack thereof, however, is a factor of major concern among the smaller city orchestras whose musicians are engaged on a per-service basis. Most of the musicians in these orchestras hold full-time professional positions in addition to their orchestra work. The orchestra customarily schedules rehearsals and concerts at night and on Sundays--at times that do not conflict with musicians' regular employment.

When youth concerts are scheduled during school hours, the orchestra musicians must arrange individually with their respective employers for the released time needed to play the concerts.

In some cases the musicians lose the salary they ordinarily would receive for that day's work. Seldom do the modest playing fees paid by the orchestras equate to the loss in salary. Moreover, some employers are not willing that business concerns or the teaching schedules of educational institutions be disrupted through absenteeism caused by even so noble an undertaking as youth concerts.

Therefore, it is not uncommon for smaller city orchestras to be forced to play youth concerts with personnel numbering only 2/3

or 3/4 the size of the orchestra that customarily performs in concert. What to do? Use the music already rehearsed and simply play it with a smaller personnel? That proves to be reasonably satisfactory for some compositions and exceedingly unsatisfactory for others.

Or, should a special program be chosen that can be performed satisfactorily by a smaller personnel? This solution immediately brings up the necessity for additional funding with which to finance the extra rehearsals required for preparation of an entirely new program.

In other words, there simply is no good solution to this problem, and each orchestra meets it with compromises--trying as best it can to choose the compromise that will result in the best possible program for the young listeners.

There was justified criticism from teachers in several cities over the fact that orchestras were playing music composed for full instrumentation with a reduced personnel; criticism that the sound of the small orchestra used for youth concerts was swallowed up in the huge hall in which concerts were presented; criticism that the orchestra's best players were not used in youth concerts; allegations that the orchestras were willfully downgrading the quality of the music presented to the children.

The inadequacy of solutions the orchestras used for meeting the personnel problem is apparent, but the solutions were adopted because of the exigencies of the situation and not because the orchestra association or its conductor wished to present youth concerts under these conditions.

Another aspect of the influence of personnel factors upon youth concert programming has to do with the orchestra's management. Managers who are deeply committed to the need and value of youth concerts often find ways in which rehearsal and financial schedules can be adjusted in order to give the conductor more freedom in programming.

In fact, the history of youth concert developments in several cities clearly reflects the importance of strong, enlightened management as a part of the total picture in effective youth concerts.

Influence of the Scope and Nature of the Orchestra's Over-all Educational Program on Youth Concert Programming

Most orchestras experiment with various formats, ideas and schemes in youth concert programming. Maturity comes with experience as revealed in the histories of youth concert developments reported in the individual case studies.

Some of the orchestras incorporate a small ensemble program into their educational acitivities and coordinate programming between the 2 units (full orchestra concerts and ensemble performances). The conductor may, for instance, depend on small ensemble performances presented in school classrooms to take care of instrument demonstrations rather than using time for such demonstrations during the full orchestra concerts. In some cases, small ensembles are expected to introduce students to basic concepts of rhythm, melody, harmony, etc. thereby doing away with need to allocate time for these discussions and demonstrations in full orchestra concerts.

Special Factors Related to Youth Concert Program Content

CONCERT THEMES (See Appendix P for listing of themes used)

Conductor opinion on desirability, validity, necessity, or practicality of using central themes for concert programs varied widely, ranging from complete rejection of the idea as being "contrived" and "artificial," to that of enthusiastically embracing the plan as a practical method of knitting together the diverse purposes and practices operative in the youth concert situation.

To a man, however, the conductors deplored inclusion of insignificant music just because it fitted into a theme concept. Conductor consultants who analyzed the 1200-odd works played by the 20 Study orchestras found in the total list very few works (actually only about 1%) that they surmised had been included only in order to carry out a theme idea.

One conductor pointed out the fact that good basic programming for any concert incorporates "compatibility of style" which he described as "an implied theme." "We usually don't refer to it as a 'theme' in connection with adult concerts," he added. He observed also that well chosen themes permit great flexibility in choice of music and, in his opinion, can be worked out in a way that facilitates concert preparation responsibilities of the teachers.

One conductor was of the opinion that the central theme idea is utterly impractical when the concert plan enables students to hear only 1 concert a year, but that themes can be useful and helpful when students are attending 3 or more concerts a year.

90% of the questionnaire replies from music supervisors and administrators indicated that they considered the central theme idea to be effective, but a note of restraint entered into their individual comments. Several observed that although the theme idea had been used successfully in concerts for their students, they didn't consider it really necessary. Others pointed out that teachers didn't have the teaching time needed to really develop the idea adequately when preparing their students for concerts.

Comments from individual teachers indicated that many of them found the theme concept helpful in concert preparation. An elementary music teacher in Detroit commented as follows:

> "I feel that a definite subject should be presented in each program whether it be the composer, the instrument, or the work itself. This subject should then be exemplified by many aids--visual, esthetic, aural, etc. The concept should be fully developed and leave a definite impression upon the audience. Then the children can take this subject, as say the sonata, and use it as a tool to evaluate other compositions."

VERBAL COMMENTS

Verbal comments for youth concerts have at least some effect on programming--an effect on timing, if nothing else. Generally speaking, the conductors stated they planned about 8-10 minutes of verbalization in a concert totalling 50-60 minutes in length.

Verbal comments were used in all concerts and were generally presented by the conductor, although in a few instances orchestras engaged so-called local radio or TV "personalities" to handle the verbal comments.

Generally speaking, teachers expressed preference for verbal comments over use of printed programs with the proviso that the person presenting the comments have the talent and training required to speak well and effectively, that the comments be well-planned and well-suited to the age group attending, paced as to hold the students' attention, and that they be clearly audible to every child in the audience.

Granting the above circumstances, teachers generally preferred that the conductor handle the verbal commentary, and some teachers (approximately 8% of the replies) stated they felt more detailed comments relating to the music and its performance would be helpful and desirable.

AUGMENTING GROUPS

Conductors expressed wide interest in exposing students to ballet and opera in conjunction with orchestral youth concerts. Teacher responses indicated widespread desire to have ballet and opera included on youth concert programs and professional choral work as well. They reported excellent student response to almost any concert program that involved action and movement in combination with the orchestra.

SPECIAL "ATTRACTIONS" OR EXTRA-MUSICAL DEVICES

Little use was made of special "attractions" or the extra-musical devices of puppets, cartoonists, and films in concerts presented during in-school time. Rather, they were programmed mainly for concerts presented during non-school time and for which tickets were sold to the general public.

Few of the conductors indicated any enthusiasm for use of the extra-musical devices and, at the other extreme, 2 or 3 conductors characterized the attractions as turning youth concerts into "music vaudeville" of which they wanted no part.

There was no clear-cut picture of teacher acceptance of the puppets, cartoonists, and films in conjunction with concert programs. Among music supervisors and administrators interviewed, a few considered extra-musical devices to be acceptable, some felt that music should be written especially for such presentations in order for them to be effective. More of these administrators, however, rejected use of the extra-musical devices under any circumstances.

AUDIENCE PARTICIPATION

Audience participation had been incorporated into youth concert presentations at some time or other by most of the orchestras and continues to be used intermittently. Although the conductors generally were willing to try to work out such plans, they also reported that they often found these activities awkward and, in the case of large audiences, difficult to handle effectively.

Audience participation techniques were quite limited and usually consisted of audience singing, rhythmic responses including clapping or tapping, and mass audience responses to questions asked by the conductor.

Elementary grade teachers were especially in favor of use of some form of audience participation in youth concerts, their approval being indicated in approximately 90% of the replies to Study questionnaires. Secondary vocal teachers were somewhat less favorably disposed toward it.

Audience singing was urged by many teachers. Others felt it was rather pointless unless the orchestra played the songs the children sang.

The question and mass answer technique was rejected by some teachers because they felt that when the conductor asked questions in a manner that produced a noisy response, audience discipline broke down rather rapidly. Nevertheless, most conductors queried their student audiences to a limited extent.

OBSERVATIONS ON TEACHER REACTION TO THE INFLUENCE FROM THE STAGE

From replies given by nearly 900 teachers, there is no doubt that they considered the conductor's manner to have great influence on the success of youth concerts. Major factors mentioned included:

1. Projection of enthusiasm and personal warmth by the conductor.

2. Effectiveness with which the conductor handles the verbal comments.

3. Projection of a strong and dynamic personality that commands the respect of children, and is an effective force in maintaining control of large student audiences.

4. Projection, through conductor's handling of the orchestra, of the importance of music and, more specifically, of the importance of that specific concert.

Student opinion polls (junior and senior high school students) reflected strong resentment toward conductors turned disciplinarians, toward conductors who, they felt, "talked down" to the audience, and toward conductors or other narrators who, they felt, were trying to imitate the professional emcee approach of "selling" the music and the performers to the audience. As stated by 1 child, "Why does every conductor seem to think he's a born emcee? Why doesn't he just be a conductor?"

The orchestra musicians, in virtually every case, made a favorable impression on teachers attending youth concerts, presenting themselves and their music to good advantage. Although there were isolated reports of the musicians appearing bored at concerts, and becoming careless about their posture on stage, and committing other minor infractions of customary professional procedures, each of

these situations had quickly been dealt with either by the conductor, the orchestra management, or jointly by the school and orchestra administration.

Although such matters did not present a problem of any extent, it became apparent during interviews that the orchestras have little comprehension of the importance attached by the schools and students to every phase of the concert in terms of it serving as an example for student musicians. The professional musicians' posture, tuning procedures, bowing, deportment on stage, facial expressions, page turnings, stage entrance and exit procedures--all of these usually have been discussed with students prior to concerts with the teachers admonishing the students to watch and see how it's done by a professional orchestra and then come back and do likewise with the school performing groups. If the professional musicians have failed to set a perfect example, the teachers have a great deal of explaining to do after the concert!

Concerts for Disadvantaged Students

One particularly exciting phase of the entire Study concerned examination of concerts presented for culturally disadvantaged children.

Educators working with culturally disadvantaged children in nearly every one of the 20 cities emphasized the wide gap between the previous exposure of these students to any form of concert activities and the general background needed for a successful first exposure to a symphony orchestra.

The teachers pointed out that many culturally disadvantaged children have absolutely nothing in their background that enables them to relate in any way to the sight and sound of a symphony orchestra.

These teachers urged special planning of concerts for culturally deprived groups. "Use what these students are familiar with as a bridge to symphonic music," was their advice. They urged inclusion in concert programs of rock and roll and jazz groups, some popular songs and Broadway tunes as a means of taking the students from the familiar to the unfamiliar and introducing seriously conceived music gradually.

The importance of the place in which concerts are presented for culturally deprived students came under scrutiny. A much better response from culturally deprived groups was reported when the performing groups came to the students' own school--at least for the first few concerts. The students,apparently, felt complimented that the performers came to them, were in accustomed surroundings during the concerts, and could better focus their attention upon the music.

All in all, the Study clearly indicated the need and desirability for special planning and special presentations for culturally disadvantaged student audiences.

CHAPTER VII

OPERA FOR YOUNG PEOPLE

Opera performances were presented for students during the school year in at least 8 of the Study cities, and during summer months in one additional city.

Although the scope of the Study did not extend to opera performances *per se*, limited information was collected on some of the 1966-67 opera projects.

Occasional opera performances were included in youth concert series sponsored by an orchestra. The Cleveland Orchestra worked in conjunction with the Lake Erie Opera Society in presentation of performances for students in 1966-67. For the most part, however, opera presentations were under the aegis of non-orchestral groups within each community.

Chamber opera, presented by a small cast with a small orchestra or piano and making use of minimal staging proved highly successful in the opinion of several music educators.

Baltimore

Performing Group: Opera in Miniature
Financing: P. L. 89-10, Title I funds

Performances were presented in school buildings, during school time and made available at no cost to the students.

Cincinnati

Performing Group: Cincinnati Summer Opera
Financing: Cincinnati Gas and Electric Co.
AVCO Broadcasting Company
Women's Committee of the Summer Opera

Two fully staged performances were presented in English for students in grades 4-8, at the Zoo Opera Theater during the Summer Opera Company season at admission prices of 25¢ and 50¢.

Cleveland

Performing Group: Lake Erie Opera Society
Financing: P. L. 89-10, Title III funds

Four performances were presented in high school buildings for grades 10-12, with members of the Cleveland Orchestra forming the orchestra

Cleveland

Performing Group: Lake Erie Opera Society
Financing: Cleveland Orchestra, The Opera Society and ticket sales

Six performances in Severance Hall

Other groups presented opera performances for students in grades 6-9 at the Supplementary Education Center under P.L. 89-10 funds.

Detroit

Performing Group: Piccolo Opera Company
Financing: P. L. 89-10, Title I funds

Twelve staged performances were presented in English for students in school buildings.

New Haven

Financing: P. L. 89-10, Title III funds

Six performances, staged, in English and with a small orchestra were presented in school buildings.

Pasadena

Under the aegis of the Area Youth Music Council and the sponsorship of the Junior League, performances of operas written especially for children have been presented for several years as a part of the total annual youth concert series. Admission - 50¢.

Salt Lake City

Performing Group: University of Utah Opera Department
Financing: Young Audiences and payments by individual schools

Twelve staged performances in English were presented in school buildings for grades 7-9. Piano was used in lieu of an orchestra.

San Francisco

Performing Group: San Francisco Opera Company
Sponsorship: San Francisco Opera Guild

Four (or five) fully staged performances were presented in the Opera House for grades 6-12. Admission -- $1.20 and $3.00

Performing Group: Western Opera Theater
Financing: Board of Education; National Endowment for the Arts

Ten performances, fully staged but using 2 pianos instead of orchestra, were presented in school buildings for grades 7-12.

Seattle

Performing Group: University of Washington Opera Department
Financing: Board of Education

Five (or six) performances were presented in school buildings for students in grades 7-9.

Performing Group: Seattle Opera Association
Financing: P.L. 89-10, Title III

Fourteen performances, fully staged and with orchestra, were presented in the Opera House for students in grades 6-9.

Opera Repertoire Presented for Students

Bizet	Carmen
Britten	Noye's Fludde
*Caldwell	A Gift of Song
*Caldwell	The Night of the Star
*Caldwell	Pepito's Golden Flower
Donizetti	Don Pasquale
Humperdinck	Hansel and Gretel
Kalmanoff	A Quiet Game of Cribble
Menotti	Amahl and the Night Visitors
Menotti	The Old Maid and the Thief
Menotti	The Telephone
Moore	Gallantry
Mozart	The Impressario
Mozart	Magic Flute
Offenbach	Tales of Hoffmann
Pergolesi	La Serva Padrona
Pergolesi	The Music Master
Puccini	La Boheme
Puccini	Tosca
Rossini	The Barber of Seville
Stravinsky	L'Histoire du Soldat
Thompson	Solomon and Balkis
Verdi	Falstaff
Verdi	Rigoletto

*Pasadena Productions

Preparation of Students for Opera Performances

Cleveland: Study materials for use in the schools were prepared by the opera conductor.

Pasadena: Members of the cast visited schools to assist in preparation of students for the opera performances.

San Francisco: For the San Francisco Opera Company performances, study materials were prepared by the Opera Guild Education Committee, and included a study guide with biographical materials; listings of recordings, books and articles available in the San Francisco Public Library; information about the singers; short synopsis of each act of the opera (Magic Flute).

The booklet was supplemented by a 30-minute program including color slides, model of a stage set and recordings -- all of which were available to schools upon request at the beginning of the opera season. School memberships in the Opera Association were offered at $15, and entitled the school to receive several magazines and opportunity for 2 students from each member school to attend a rehearsal and a backstage tour.

The Western Opera Theater offered, in connection with its production of The Barber of Seville, an informal discussion period after the performance between members of the cast, conductor and selected students.

Seattle: For the University of Washington productions, members of the cast visited schools to help with preparation of students for the performance.

CHAPTER VIII - OUTLINE

SMALL ENSEMBLE PERFORMANCES

	Page
Programming and Presentation Procedures	109
Pre-performance Preparation of Students	110
Educators Enthusiastic about Ensemble Performances.	110
Ensemble Performances as Effective Educational Experiences	111
Small Ensemble Performances Presented During In-school Time, 1966-67	113

SMALL ENSEMBLE PERFORMANCES

Between 2,000 and 2,500 small ensemble performances were presented in 1965-66, during school time, in classrooms and school auditoriums in 17 cities covered in this Study. Public school funds were involved in financing the performances in at least 12 of the cities, including local and state school board allocations, individual schools' activity funds, and federal education project funds.

Eleven orchestra organizations and 9 other non-profit groups served as sponsoring and administrative agencies for the performances.

There seemed to be a tacit understanding that the ensemble performances were not within the mainstream of the schools' music education program. It is assumed that the directors of music education acted as the school authority approving the performances although little or no mention was made of these programs in interviews with school supervisory personnel.

PROGRAMMING AND PRESENTATION PROCEDURES

In only one city (Winston-Salem) was the orchestra conductor personally involved in presentation of ensemble performances, although general artistic supervision of ensemble projects was the stated responsibility of conductors in several cities.

Performances presented under the federal-financed projects in Cleveland and Seattle were subject to strong central controls. Young Audiences, Inc., sponsor of ensemble projects in three study areas, has a well established presentation format that includes a training program for ensemble musicians before they are booked for performances, and exercises strong central controls relative to artistic standards of ensemble groups.

With the above exceptions, however, ensemble leaders were found to hold practically full responsibility for selection of music, planning the presentation, and handling verbal comments during performances.

Instrument demonstration was the principal purpose of the performances in many instances. The Hartford ensemble performances originally were based on a sequential listening program designed to prepare students for a full symphony concert. The Sacramento ensemble performances were designed as a combination of instrument demonstrations, preparation and promotion for the full symphony concerts.

PRE-PERFORMANCE PREPARATION OF STUDENTS

Schools were involved in very little preparation of students for ensemble performances and no current materials were examined that could be deemed adequate for teacher use in preparing students other than those used for the "Excursions in Music" performances in Detroit.

Hartford materials, although explicit concerning the instruments to be played, the general purpose of each program, and the recommended sequence of concerts, were not designed for teaching purposes.

Columbus materials prepared for student use provided basic information on brass instruments.

EDUCATORS ENTHUSIASTIC ABOUT ENSEMBLE PERFORMANCES

In response to Study questionnaires and interviews, educators at all teaching and administrative levels were generally enthusiastic about ensemble performances presented in their respective schools. Many commented on the complimentary values of using ensemble performances in conjunction with and supplementary to full orchestra concerts.

Factors favoring use of small ensembles as gleaned from comments of teachers and performers included the following:

Size of performing unit

The small ensemble can perform in almost any school, even in a classroom, without the many physical facilities necessary for presentation of a full symphony orchestra.

Educational experience - simple to complex

The relatively few instrumental voices involved in small ensemble performances enable the teacher to approach the music from a very basic standpoint. Students obtain a better understanding of each instrument because there are so few of them to consider at one time. Logically, the small ensemble listening experience should precede the large orchestra concert experience.

It should be observed, however, that the validity of developing a sequence of listening activities that begin with small ensembles and culminate with full orchestra concerts has not been fully established. There was no report of accurate means of judging the overall effectiveness of this approach in the Study cities.

Suitable for very young children

Small ensemble performances can be presented successfully for kindergarten and primary age students.

Intimacy of performance situation

The opportunity to see and hear instruments and players at close range is a strong motivational factor and permits students to identify personally with the performers. When the same performers are observed in the full orchestra, an immediate rapport is established.

Chances given to students to actually handle instruments in small ensemble performances provide a meaningful learning technique, particularly with disadvantaged children, according to some educators.

Performer motivation

The adult performer who has not had experience with groups of students gains a much fuller understanding of and sympathy for the aims of youth concerts when he can observe his listeners as they may surround him and react to his playing during a small ensemble presentation.

Modest costs of ensemble performances

The modest fees charged for ensemble performances make it possible for individual schools, with relatively little money to work with, to engage a small ensemble whose members can contribute directly to the cultural education of the students. The cost often is well within the financial structure of a PTA or a principal's building activities budget. This opportunity to exert individual initiative in engaging ensembles is one that more enlightened elementary principals, in particular, are utilizing.

ENSEMBLE PERFORMANCES AS EFFECTIVE EDUCATIONAL EXPERIENCES - OBSERVATIONS AND RECOMMENDATIONS

What appears in this Study to be the widespread practice of permitting, in the name of public school music education, large numbers of ensemble performances to be presented (during in-school time) that are not the product of close cooperation and thought between musician and music educator is not defensible.

If the preponderance of educational thought that favors concert preparation is to be given serious consideration, the small ensemble performance deserves as much attention in the classroom before and after performance as does the orchestra concert.

The nature of the small ensemble makes it an extremely flexible and useful means of teaching music. Supposedly, the music educator is in a position to know how to use it most effectively and he should see that this is done. The professional musicians involved in the ensembles understand their instruments and can talk knowledgeably about them. They may or may not have had training in music education techniques.

The following recommendations are offered for the fuller utilization of ensemble performances as effective educational experiences for students:

1. Assuming that the small ensemble performance can make a significant contribution to the music education of the student, music administrators should see to it that as much careful advanced planning as possible is done for them, and that the principals and teachers whose students attend the performances be made fully aware of their importance. Steps could include:

    a. Having enough contact with the ensemble leader to insure that he is capable of doing an educationally effective job geared to the level of the audience.

    b. Participation in or approval of the choice of music for all small ensemble programs.

    c. A music specialist in a school that presents ensemble performances should submit an evaluation of the performances based on pre-determined criteria.

2. The teachers should receive materials and assistance that will enable them to bring their students to the performances primed to reinforce previous learning and to participate in new musical learning experiences. Preparation and follow-up should be mandatory.

3. Performances given in school time should be sanctioned by the director of music education, even though the individual school or PTA has contracted for the service.

4. A variety of musical ensembles should be considered in planning this phase of the music education curriculum.

SMALL ENSEMBLE PERFORMANCES PRESENTED DURING IN-SCHOOL TIME, 1966-67

Ensemble Projects Sponsored by Symphony Orchestras

Baltimore

String quartet, woodwind quintet (Baltimore Symphony first chair players).
11 free performances presented for elementary and secondary students.
Study materials for teacher use prepared by the schools.
Financing: Public funds made available to Orchestra.

Cincinnati

No performances in 1966-67 due to reduction in public school funds. Previous years included string quartet, woodwind quintet, brass sextet and 5 lectures by each of 2 conductors.

Chattanooga

String quartet, woodwind quintet.
14 performances for grades 7-12.
Financing: Music Performance Trust Funds.

Columbus

String, brass, woodwind, percussion ensembles.
180 performances.
Some student preparation materials.
Financing: Modest school board funds, individual school funds, PTA funds, local foundations, and Music Performance Trust Funds.

Also 23 performances under sponsorship of the Columbus Women's Music Clubs, but not using symphony musicians.

Evansville

String quartet composed of Orchestra section heads engaged on a full time basis.
100 performances for kindergarten through grade 8.
No formal preparation or materials.
Financing: Orchestra, private sponsors, $1,500 from P.L. 89-10, Title I

Hartford

String, woodwind, brass, percussion ensembles plus various combinations.
250 performances, kindergarten through grade 12.
Sequential arrangement of concerts culminating with full orchestra experience.
Some classroom preparation.
Financing: School purchases; P.L. 89-10, Title I - $2,000; local foundations and Music Performance Trust Funds

New Haven	String quartet, woodwind quintet. 112 concerts (new program in 1966-67)
Providence	String quartets, woodwind quintet, brass quintet. 160 concerts, mainly for grades 4-6. Coordinated with orchestra youth concerts. Financing: State education funds, state arts council funds, Children's Concert Committee of the Philharmonic. Also, Young Audiences statewide high school performances.
Sacramento	Augmented string quartet, woodwind quintet. 124 performances for grades 4-6 Considered as preparation for orchestra concerts. Financing: PTA and individual school funds.
Seattle	String, woodwind, brass and percussion ensembles. Presented under P.L. 89-10 program entitled "Enrichment Through Music with the Seattle Symphony", and the Puget Sound Program
Winston-Salem	Double string quartet plus one wind. 44 performances for grades 4-6. Follow-up evaluation by schools. Financing: Local foundation, Music Performance Trust Funds and PTA

Ensemble Projects Not Sponsored By Orchestra Organizations

Cleveland	Sponsor: Supplementary Educational Center under P. L. 89-10. Small instrumental, vocal and jazz ensembles. Over 300 performances. Brief study materials prepared for teacher use.
Detroit	Sponsor: Detroit Adventure, (non-profit) String, brass, percussion and woodwind ensembles composed of members of the Detroit Symphony. Performances titled "Excursions in Music" administered by Detroit Symphony's principal violist. 185 performances. Extensive teacher's guide available. Financing: Ford Motor Company, Music Performance Trust Funds, limited P.L. 89-10 funds.

Pasadena

Sponsor: Coleman Chamber Music Association
String quartets, mainly; brass quintet in 1966-67.
Performances during a 12-day period, elementary and junior high schools.
Occasional preparation and materials.

Also Pasadena Symphony Juniors presented 12 performances by a folksinger

Pittsburgh

Sponsor: "Gateway to Music" corporation (non-profit.
String quartets, woodwind quintet, brass ensemble, woodwind jazz group.
350 concerts; $50,000 annual budget; grades 1-12.
Musicians drawn primarily from Pittsburgh Symphony; project administered by Orchestra's personnel manager.
Personnel of ensembles included advanced students occasionally.
Financing: Local foundations, individual schools, Music Performance Trust Funds.
No formal preparation of materials.

Salt Lake

Sponsor: Young Audiences
String quartet, woodwind quintet, brass and percussion groups.
Over 100 performances, grades 4-9, twice a year.
No formal preparation or materials.

San Francisco

Sponsor: Young Audiences
String, woodwind, percussion and baroque ensembles, piano trio.
Presented mainly for grades 4-6.
No formal preparation or materials.
Financing includes limited school board support.

CHAPTER IX - OUTLINE

YOUTH CONCERTS AS EDUCATIONAL EXPERIENCES

Page

Youth Concerts as Viewed by Educators

Do the Public School Music Education Programs of the 20 Cities Provide Effective Training in Music Listening 118

In Order to be Significant Educationally, Is It Necessary to Base the Concert Plan on Sequential Listening 119

If Youth Concerts Are to be Incorporated into School Music Curriculum, What Is Effect of 119

a. Choice of Day and Time for Concerts. 119

b. Policies on Payment of Admission 119

What Is Role of Schools in Providing Financial Support for Youth Concerts 121

Need for Youth Concerts as Compared to Their Availability. 122

Role of Symphony Orchestras as Educational Institutions. 124

YOUTH CONCERTS AS EDUCATIONAL EXPERIENCES

Youth Concerts as Viewed by Education

The role of orchestra youth concerts as part of the every-day, on-going music education program in the 20 Study cities, and the effects of this role upon certain youth concert operating policies were examined from the following points of view:

1. Do the public school music education programs of the 20 cities provide effective training in music listening along with the opportunities for live concert experiences?

2. In order for youth concerts to be significant as formally structured educational experiences, is it necessary to base a youth concert plan on:

   a. Sequential listening experiences over a period of several years,

   b. Coordination of the youth concert music with class-room instruction?

3. If youth concerts are incorporated into the school music curriculum, what is the effect upon:

   a. The choice of day and time for presentation of concerts,

   b. Policies relating to student payments of concert admissions?

4. In cities where youth concerts are considered to be a basic part of the school music curriculum, what is the role of schools in providing financial support for the concerts?

Do the Public School Music Education Programs of the 20 Cities Studied Provide Effective Training in Music Listening Along With Opportunities for Live Concert Experiences?

Evaluation by the music education specialists on the Study staff, of music listening training offered by the 20 public school music education programs was based on the following premises:

a. That listening and its many applications are the basis of all music; and

b. That development of musical understanding is a conscious, intellectual process which must be counterbalanced by aesthetic considerations in order for the listener to gain the greatest possible values from music.

The only true measure of what actually transpires in the classroom comes with close observation and testing of students. Obviously such procedures did not come within the province of this Study, and the evaluations were, therefore, made on the basis of interviews with educators and their written responses to questionnaires.

In general, the educators' responses to open-ended questions did not indicate any particular interest in imaginative approaches to the teaching of music listening. The average teacher did not show evidence of understanding the listening process (as it has been documented), nor were there many music administrators or supervisors who displayed first hand knowledge of current thinking in this area and how it might be applied to youth concerts.

The principal topic of discussion in questionnaire responses related to the bare fact that concerts were being given at all and, though perhaps understandable in view of the complexity of the operation, the responses were revealing of the generally limited concern with the subject of effective training in music listening.

Public school curriculums in the 20 cities usually included required courses in classroom or general music for elementary and junior high school students, thereby giving them at least some opportunity to learn to listen to music. Beyond 8th grade, only a small fraction of the general student population is given opportunity to learn anything about the inner workings of a piece of music.

The fact that Cleveland public school students have received instruction in music listening for several generations, and the volume and quality of comments made by Cleveland teachers, place this city in the forefront of the 20 study cities in providing effective training. The individual Cleveland schools' record libraries, in themselves, are worthy of emulation.

3

In Order To Be Significant Educationally, Is It Necessary to Base a Youth Concert Plan Upon Offering Students Several Concerts as They Progress through the Grades, the Concerts To Be Designed for Sequential Listening and Coordinated with Classroom Instruction?

According to the educators, the most meaningful experience educationally is given in those cities in which students have opportunity during their public education to hear several concerts that are planned for sequential listening and that are coordinated with classroom instruction.

One of the pillars of the "Cleveland Plan" is a sequence of concerts that tie in directly with music instruction in the public schools.

The single annual concert experience can be used effectively if it can be related directly to classroom learning activity, but is judged to have little value educationally if it consists merely of a collection of compositions played for a group of students who have been given no preparation for the concert.

If there is validity in the accepted educational practices of pacing a student's musical experiences according to his ability to utilize them, then youth concerts should be used in the same manner in order to gain optimum educational results from them.

If Youth Concerts Are To Be Incorporated into the School Music Curriculum, What Is the Effect Upon:

a. The choice of day and time for presentation of concerts?

One of the prime requisites for making youth concerts an integral part of the music offerings in the schools is that they be given at a time when all students can attend. Only under these circumstances can youth concerts be considered an integral part of the course of study in music.

The only circumstance making it possible for all students to attend is presentation of concerts during the school day when transportation can be provided, or when the orchestra can play in the school building with all students in attendance.

These procedures were being followed in presentation of 90% of the youth concerts in the 20 cities.

b. Policies relating to student payments of concert admissions?

The Study revealed wide diversity of practice and opinion relative to youth concert admission charges.

In several cities, school codes prohibit released time for concert attendance if students have to pay admission, whereas in Cleveland, payment of at least a token admission fee is considered by schools and orchestra alike to be an integral part of the total educational value of youth concerts.

FREE vs. ADMISSION CHARGES FOR YOUTH CONCERTS

Cities in which both free concert series and admission concert series were presented	Cities in which ONLY free concerts were presented	Cities in which ONLY admission concerts were presented
1. Baltimore	1. Chattanooga	1. Pasadena
2. *Cincinnati	2. Evansville	2. Pittsburgh
3. *Cleveland	3. Providence	3. Sacramento
4. *Columbus	4. Sarasota	4. Spokane
5. Detroit		5. Winston-Salem
6. Hartford		
7. *New Haven		
8. New Orleans		
9. Salt Lake City		
10. *San Francisco		
11. Seattle		

In the 5 cities indicated by an asterisk (*), the main series of youth concerts carried admission charges. In 4 cases, orchestral units ranging from 35 to 50 musicians also played concerts in the school buildings under a variety of financial sponsorships and for which no admission charges were made to the students. The Columbus Symphony used an orchestra of 65 musicians for free concerts played in school buildings.

The Utah Symphony concerts in Salt Lake City were predominantly free to students, although individual schools charged admission for some of the concerts played in school buildings.

The youth concert series presented by the above 11 orchestras for which admission prices were charged were, generally speaking, coordinated with school music curriculums, at least to some degree.

In the 4 cities in which only free concerts were presented, there was close coordination of concerts with the music education curriculum in Chattanooga and Sarasota, with less close joint work between schools and orchestra in Evansville and Providence.

In the third grouping--that of cities in which only admission concerts were presented--close coordination of concerts with public school music curriculums existed in Pittsburgh and Winston-Salem where the concerts were presented during school hours.

In Pasadena, Sacramento and Spokane, the concerts were presented during non-school time with relatively little coordination of concerts with school curriculum.

Teacher reaction to the desirability of students paying to attend concerts was reflected in the replies of 763 respondents, over half of whom favored charging something--even if only a token amount. About 28% were opposed to admission charges.

In viewing the work in the 20 Study cities, it does not appear that the presence or absence of admission fees for youth concerts, of itself, is a definitive factor in the presence or absence of educational values. What is important, of course, is whether or not the existence of admission fees makes it impossible for any considerable number of students to attend. If such is the case, the value of the concerts as a part of the school music curriculum obviously is reduced.

Various sources of funds were available for help in meeting costs of concert admissions and transportation expense for needy students including PTA funds, school funds, P. L. 89-10 Title I funds, special orchestra and community funds, and some help given personally by teachers.

In Cities Where Youth Concerts Are Considered To Be a Basic Part of the School Music Curriculum, What Is the Role of Schools in Providing Financial Support for Concerts?

Funds allocated by boards of education were used to assist in meeting costs of youth concerts in 6 of the 20 cities studied, but in no case do those funds meet total costs of the concerts. In 4 additional cities, public funds granted by municipalities, counties, or states assist in meeting youth concert costs.

Federal education funds, made available under P. L. 89-10, Titles I and III, also were used to aid in financing youth concerts in 5 of the above 10 cities, and were used to assist in financing small ensemble concerts in several other cities.

Monies available to individual schools through building activity funds and efforts of the PTA or other parent sponsoring groups were used in some cases to finance concerts presented in school buildings and to assist in meeting costs of transporting students to concerts in central city auditoriums.

School policy-level personnel who commented on the school system's financial involvement in youth concerts favored moderate commitments with inclusion of youth concert financing in yearly school budgets.

To expect a school system to fully support a system of youth concerts probably is unrealistic at the present time, but given leadership by and a guarantee of substantial educational achievement from the music education department, a yearly grant that exceeds the "token" level should be a part of the expenditure for performing arts presentations, including drama and dance as well as music.

Need for Youth Concerts as Compared to Their Availability

If the foregoing music education premises are subscribed to:

-- if youth concerts are to be considered integral parts of the music education curriculum,

-- if optimum educational results can be obtained only when each student is given opportunity to hear several concerts annually over a period of several consecutive years,

-- if it is acknowledged that concerts for high school students should be materially increased,

-- if these things be true, then it is necessary to take a look at the ability of symphony orchestras to perform and finance the number of concerts needed.

Statistics that stagger the imagination can be amassed on the number of school-age children presently attending youth concerts each year.

Within the 20 cities included in this Study, it is estimated that gross attendance at the 717 youth concerts during 1966-67 totalled 1,200,000. The figure shrinks appreciably when compared with school enrollments.

Enrollments in the public schools totalled 1,600,000 in the 20 cities. Increase this figure by an estimated 30% to account for enrollments in private, parochial and independent schools, and the total school population for grades 1-12 in the corporate cities comes to 2,080,000.

(Actual figures could not be obtained for non-public school enrollments in all 20 cities, but ran approximately 30% of public school enrollments in the 9 cities for which they were available.)

Add to these 2,080,000 students from schools in the central city, the uncounted thousands attending schools in suburban areas surrounding each city for whom the orchestras also undertake to provide concerts, and the magnitude of the number of students to be served begins to emerge.

It is reported that the national school-age population totals 50 million individuals at the present time.

Assuming that concert halls of a uniform 3,000 seating capacity existed throughout the land, it would require presentation of a total of 16,600 youth concerts a year (45 concerts every day for 365 days) to enable each school child to hear 1 concert per year.

For example, it is the stated aim of the Baltimore public schools to provide each city school child with 1 concert each year. In 1966-67, the Baltimore Symphony played 95 concerts for students of city, county and area schools using 46% of its total of 205 concert services for this purpose.

Youth concert attendance totalled 150,000 of which approximately 65,000 were students of Baltimore City schools as compared to the City school enrollment of 195,000. The wide gap between the stated goal and actual practice is immediately obvious, and the gap is repeated in greater or lesser degree in every orchestra city in the country.

Among the fully professional orchestras, grave questions already have arisen as to what percentage of their concert services they can give over to educational work and still carry out their other rehearsal and performance obligations and commitments.

In these larger cities in which most of the fully professional orchestras are established, it already has been shown that, in spite of presentation of from 50 to 100 youth concerts a year, the ratio of student enrollment to number of concerts presented is discouragingly high. (See chapter on socio-economic factors.)

The Detroit Symphony, for example, plays 72 youth concerts per year. When compared to the Detroit public school enrollment of 300,000, this works out to 1 concert per 4,100 children per year.

The Cleveland Orchestra's 57 youth concerts, when compared to the Cleveland public school enrollment of 155,000, works out to 1 concert per year for each 2,700 students in the public schools.

Were either of these orchestras to undertake presentation of sufficient concerts to give each city public school child (grades 1-12) 3 concert experiences a year, it would mean that the orchestras would have to play many more concerts for young people than their complete seasons' concert presentations now total.

It is obvious that neither the time nor the money required for such a youth concert structure is available under current orchestral financial schedules and operating practices.

The problem is just as acute, or possibly more so, in the smaller cities in which orchestras engage their musicians on a per-service basis.

Were the Sacramento Symphony, for instance, to undertake presentation of 3 concerts per year for the total Sacramento public school enrollment of 57,875, it would require performance of 55 concerts in the municipal auditorium seating 4,000. In 1966-67, the complete concert season of the Sacramento Symphony totalled only 34 concerts including 6 youth concerts and 4 "Tiny Tots" concerts.

It would appear that if the music education needs are to be met, greatly increased funds, perhaps more orchestras, and a greater use of educational TV must be brought into the total youth concert picture.

The Role of Symphony Orchestras as Educational Institutions

The phrase "symphony orchestras as educational institutions" has 2 separate and distinct meanings.

Practically all symphony orchestras have received what is commonly referred to as "tax exempt status" under Section 501 (c)(3) of the U. S. Internal Revenue Code, which means that persons or business firms making contributions to an orchestra may claim their gift to be deductible from the donor's income tax.

To gain this tax exempt status, an orchestra must qualify as an "educational institution" as interpreted for these purposes by the Internal Revenue Service. That interpretation identifies a broad spectrum of activities as being "educational" in nature, such as presentation of ensemble concerts in the schools, sponsorship of youth orchestras and various scholarship programs, presentation of music appreciation lectures, performance of youth concerts, etc.

The phrase "orchestras as educational institutions" also has come to have a less technical meaning in recent years.

As previously indicated, educators report that the most meaningful educational experience from youth concerts occurs when there

is a close tie-in between the concerts and the public school music curriculum.

As a result, many orchestras today find themselves deeply involved in educational activities that were not considered to be responsibilities of performing arts organizations a few years ago.

Lengthened orchestra seasons have opened up new opportunities for developing cultural and music services for the community. Availability of Federal monies for expansion of educational activities in the cultural field has been another factor in increased orchestral involvement in educational activities of a pioneering nature.

Few orchestras, however, have within their employ administrative and artistic personnel who have had formal training and experience in elementary and secondary education processes and techniques.

Planning and presenting a symphony concert suitable for students is, for instance, a vastly different undertaking for a symphony organization than is the task of structuring the format and preparing teaching materials to be used in the schools in conjunction with "preparing" students to attend such a concert. Nevertheless, at least half of the 20 orchestras have found it necessary to assume the latter responsibility.

Presentation of a concert for young people, played by the full orchestra within the normal surroundings of a concert hall bears little resemblance to the techniques required to plan, supervise and guide presentation of scores or even hundreds of small ensemble concerts performed in elementary and secondary classrooms and schools--yet more and more orchestras are undertaking such responsibilities in order to augment opportunities for students in their cities to hear live music.

There is no obligation upon an orchestra to check with the school system on program content and presentation techniques involved in youth concerts presented during non-school time and attended voluntarily by students.

But when a school system takes responsibility for approving release of thousands of students from classwork in order to attend concerts, the program content and presentation techniques of the concerts must, of necessity, become a vital concern of the school system.

Let us assume that the time required for student attendance at 1 concert (including transportation time) totals 2 hours away from classes, and that 3,000 students and teachers are involved. This totals 6,000 teaching-learning hours for which the school administration is held accountable.

Multiply 6,000 hours by 21 concerts (as in the case of 2 Cincinnati series), or by 34 concerts (as in the case of 2 Baltimore released-time youth concert series), or by 46 performances during school time (as the case in Cleveland), and the number of teaching-learning hours totals 126,000, 204,000 and 276,000 respectively.

Obviously, a school system must concern itself with the educational values of a project in which so much student time is invested.

So it is that formal educational premises, methods and techniques assume a degree of importance that may appear to the orchestra world to be far afield from the basic premise that obvious inherent values exist whenever children can be exposed to live performances of fine music.

CHAPTER X - OUTLINE

RECOMMENDATIONS

	Page
PART I RECOMMENDATIONS RELATED TO YOUTH CONCERTS AS EDUCATIONAL EXPERIENCES	129
Principal Circumstances Required for Effective Youth Concerts.	129
Recommendations for Teacher Orientation and Preparation	131
Recommended Minimum Contents for Teachers' Study Guides.	131
Recommended Minimum Contents for Students' Study Guides.	132
PART II RECOMMENDATIONS RELATING TO SYMPHONY ORCHESTRAS	133
Analyze Purposes of Youth Concerts.	134
Decide Upon Role of Orchestra Organization.	135
Ascertain and Analyze Actual and Total Costs.	135
Establish Goals and a Timetable	136
Place Within Framework of Artistic Excellence	140
PART III SUGGESTIONS RELATING TO EXPANSION OF CULTURAL ACTIVITIES FOR YOUNG PEOPLE	140
PART IV SUGGESTIONS MADE, AS A RESULT OF THIS STUDY, FOR FUTURE RESEARCH PROJECTS	141

RECOMMENDATIONS

This report represents the distillation of current youth concert ideas and practices of 20 symphony orchestra organizations and, through study of orchestra documents, the philosophies of distinguished conductors and educators of earlier years who did extensive pioneer work in youth concerts in some of the 20 Study cities.

Opinions, viewpoints and suggestions were collected from conductors, orchestra musicians, orchestra managers, youth concert coordinators and directors of public relations in orchestra offices; from members of orchestra boards of directors, symphony women's associations and youth concert committees; from representatives of business firms and organizations that provide funds to help pay for youth concerts, and from a few contributors to orchestras' general support.

In the course of the Study, over 1,000 educators--including teachers, music specialists, general administrative and supervisory personnel--provided evaluations of youth concerts as educational experiences. In addition they made many recommendations and suggestions for strengthening the educational aspects of youth concerts and related activities in their respective cities.

Inevitably, from study of this data, certain ideas and principles began to emerge that take on the nature of recommendations.

PART I - RECOMMENDATIONS RELATING TO YOUTH CONCERTS AS EDUCATIONAL EXPERIENCES

Principal Circumstances Required for Effective Educational Youth Concerts

90% of the youth concerts involved in this Study were presented during school time primarily for the purpose of supplementing the formal education of students through exposure to live performances of symphonic music.

The music education members of the Study staff developed the following summary of the principal circumstances believed to be required to result in a fully effective educational youth concert program.

1. CONCERTS SHOULD BE AN OUTGROWTH OF THE SCHOOL CURRICULUM. To fully qualify as educational experiences, youth concerts must be an outgrowth of and closely correlated with courses of study used in the various music activities of the school curriculum. Working from this basic premise, many policies related to youth concert programming and presentation follow naturally and logically.

2. ALL STUDENTS SHOULD ATTEND YOUTH CONCERTS. Steady progress must be made toward the goal of providing youth concerts for all students in a school system with careful attention given to adjusting programming and presentation format to varying age groups.

3. CONCERTS SHOULD BE PRESENTED DURING THE SCHOOL DAY in order to enable every student to attend.

4. NO STUDENT SHOULD BE PREVENTED FROM ATTENDING YOUTH CONCERTS BECAUSE OF PERSONAL FINANCIAL LIMITATIONS. This goal is most easily achieved through presentation of free concerts. If the free concert plan is not possible or acceptable in a given situation, then some provision should be made for meeting costs of tickets for impoverished students.

5. CONCERTS SHOULD BE PRESENTED IN LOCATIONS THAT PROVIDE OPTIMUM CONDITIONS FOR LISTENING, SEEING, AND LEARNING FROM YOUTH CONCERTS, with due regard given to balancing factors of acoustics, size, and seating capacity with accessibility of the concert location to the students.

6. CONCERTS FOR SECONDARY STUDENTS (junior and senior high school grades) can best be fitted into school schedules if presented as assembly programs in school buildings (granting suitability of auditorium facilities) in order to avoid loss of class time otherwise necessitated by time-consuming travel to and from a central city concert hall.

7. THERE IS NEED FOR CONTINUITY IN CONCERT EXPERIENCES. One concert per-student per-year, if part of an integrated music program, can be of value, but a program of maximum effectiveness certainly requires more than 1 live listening experience per year. Just how many concerts would be "enough" is not known.

8. CONTINUITY IN CONCERT EXPERIENCES IS ENHANCED through programs planned for sequential listening experiences as practiced in those cities in which youth concert programs are developed around a multi-year cycle plan.

9. STUDY MATERIALS FOR CONCERT PREPARATION OF THE STUDENTS SHOULD BE DEVELOPED UNDER SUPERVISION OF THE DIRECTOR OF MUSIC EDUCATION who may delegate the preparation to master teachers or engage a full-time youth concert coordinator to do the job.

10. CONCERT PROGRAMS AND STUDY MATERIALS SHOULD BE CORRELATED AS MUCH AS POSSIBLE WITH RECORDINGS, tapes and classroom music series that either already are available in individual schools and through the system's audio-visual department, or provision made for providing needed materials.

11. CONCERT PREPARATION MATERIALS SHOULD BE PROVIDED IN SUFFICIENT QUANTITY, AND DISTRIBUTION PROCEDURES ESTABLISHED to insure that every teacher responsible for preparation of students will receive copies of the materials and will have them sufficiently in advance of concerts to make proper use of them.

12. EDUCATIONAL RADIO AND TELEVISION SHOULD BE FULLY UTILIZED for classroom concert preparation.

13. POST-CONCERT ACTIVITIES SHOULD BE USED to re-enforce the educational values of the actual concert experience.

14. TEACHERS WHO ATTEND CONCERTS SHOULD BE GIVEN THE OPPORTUNITY AND OBLIGATION to evaluate them by means of specially prepared forms, such evaluations to form an integral part of source materials used in planning subsequent concerts.

15. PERFORMANCE INVOLVEMENT OF STUDENTS IN YOUTH CONCERTS, as soloists or members of featured ensembles, is considered highly desirable as a means of increasing audience identification with the total concert experience. Student soloists must meet high quality performance standards, however, if the intended purposes are to be achieved.

16. AUDIENCE PARTICIPATION IS ESPECIALLY VALUABLE FOR AUDIENCES OF YOUNGER CHILDREN, including audience singing geared to the age level of students in attendance.

17. A FULLY EFFECTIVE YOUTH CONCERT PROJECT SHOULD BE CONCEIVED OF AS AN OVER-ALL UNDERTAKING ENCOMPASSING THE ENTIRE SCHOOL YEAR and including full orchestra concerts, small ensemble concerts, demonstration-lectures by symphony orchestra musicians and/or conductor, choral concerts, performances of opera and ballet, and performances by school ensembles.

Recommendations for Teacher Orientation and Preparation

Close coordination between the orchestra's conductor and the school's director of music education is required for proper teacher orientation and preparation for concerts. Wherever possible, the orchestra's conductor and, on occasion, leading members of the orchestra should personally participate in briefing sessions for music specialists and teachers. Under optimum circumstances:

1. MUSIC SPECIALISTS would receive intensive briefing on the music to be performed, followed by discussion of what to teach and how to approach the music at various age levels. Appropriate visual aids would be previewed. Full scores should be made available whenever possible. Music to be played by student ensembles as a part of the pre-concert study would be discussed.

2. GENERAL CLASSROOM TEACHERS responsible for concert preparation would be given special briefing and instructions on use of the teachers' guide and other materials by the music specialists working in the building. Particular emphasis would be placed on working with musical examples and musical content of the concert programs.

3. EDUCATIONAL RADIO AND TELEVISION could be used when available to prepare general classroom teachers. Recordings of broadcasts, films covering the instruments of the orchestra, musical form, rhythm, melody and numerous other general aspects of music could be viewed and heard by teachers on a voluntary basis during the period leading up to a concert or throughout the year. A master teacher might conduct televised in-service preparation sessions.

4. THE ORCHESTRA would present a preview rehearsal or concert for teachers, followed by a question and answer session with conductor and musicians.

Recommended Minimum Contents for Teachers' Study Guides

1. Listing of program(s) with timing for each composition.

2. General notes on the types of music to be heard; notes to be suitably written for the teacher to read aloud to students.

3. Analysis of the music, with musical examples on charts or transparencies, in sufficient depth to inform and interest the student but not confuse him. This material should be related directly to the general music goals for specific grade levels. Specific suggestions for guided listening should be provided. Technical terms should be explained.

4. Listing of reference materials available to teachers and students.

5. Listing of community resources available for enrichment of preparation such as art objects, library and museum materials, audio-visual aids, etc.

6. Follow-up activities should include suggested tests, discussion topics, opportunity for re-hearing of concert music or related compositions. Language arts assignments in conjunction with youth concerts could be introduced at this juncture.

7. Evaluation sheet to summarize student reactions and for teacher reactions and comments on pre-determined items.

8. Whenever possible, concert arrangement details would be presented in memorandums separate from the teachers' study guides.

Recommended Minimum Contents for Students' Study Guides

1. Listing of program(s).

2. History of the orchestra that will perform the concerts should be included at least once a year.

3. Biographical information on conductor and soloists should be included at least once a year.

4. Discussion of music with musical examples, listing of things to listen for, and an outline of material to be covered by the teacher.

5. Composer biographies--possibly included as a separate section.

6. Suggested reading materials, supplementary listening suggestions, and "extra-credit" projects.

7. Evaluation form for student reaction to the music and the performance.

Activities for Supplementing Students' Study Guides (or to be used in lieu of student materials when such are not provided)

1. Worksheets and workbooks covering much of the material suggested for the students' study guides could be provided to enable students to respond at their own levels throughout the listening-directed activities.

2. Musical examples, pictures and diagrams for use with overhead projector.

3. Reduction of an entire composition to a one-line score, as used in several music appreciation texts, would prove helpful for students who have some knowledge of notation and some experience in listening.

4. Inclusion of youth concert material in the everyday flow of general music instruction.

5. Inclusion of instrumental specialists and their students in the preparatory process.

PART II - RECOMMENDATIONS RELATING TO SYMPHONY ORCHESTRAS

The Study indicated that orchestras undertake youth concerts primarily for 2 broad general purposes: (1) to make fine music available to the young people of the area; and (2) to build future audiences for symphonic music. Generally speaking, orchestras have not related their broad purposes to specific methods of achieving their stated goals, nor have they devised techniques for testing the results obtained.

The Study, for instance, did not uncover a single instance of an orchestra undertaking a comprehensive study of the results of its past youth concert efforts in relation to its current adult audience. It is doubtful that any orchestra knows how many of its current adult ticket holders and contributors were or were not influenced to participate in these activities as a result of attending youth concerts when they were children.

In general, the Study revealed a marked tendency among orchestra organizations:

--to edge into youth concert projects bit by bit,
--to add youth concerts to their schedules as time, financing and opportunities permitted but without fitting the additions into a preconceived master plan of educational work,
--to assume more and more responsibility for formal education activities as new projects were launched or as crises occurred,
--to accept "habitual" practices as "traditional" commitments,
--to fail to subject their entire youth concert structure to objective analysis from time to time in the light of current needs and opportunities.

From the analyses contained in this report concerning the size of the student population in relation to the number of youth concerts presented, it appears inevitable that orchestras must face the challenge of finding ways to expand youth concert activities. In order for that expansion to be truly significant in terms of the stated goals of youth concerts, in order that an orchestra's educational work may meet specific educational and cultural needs within a given community, the following steps would appear to be essential.

1. Analyze the purpose(s) for which the orchestra engages in presentation of youth concerts, or of a specific series of youth concerts.

There are a number of perfectly legitimate reasons for an orchestra to present youth concerts--to make live symphonic music available to a specific age group, to fulfill musical entertainment purposes, to fulfill purely educational purposes, to increase the orchestra's usefulness to and visibility within the community, to make constructive use of musicians' contracted time, to try to build future audiences and future patrons of music, and possibly a few others as well.

Whatever the reasons, they should be identified, clearly articulated, deliberately adopted, and specific plans and procedures devised for attempting to achieve the stated purpose.

Methods of testing the validity of the plans and procedures should be developed. The youth concert operations should be subjected to periodic review in order to ascertain the degree to which the stated purposes are being achieved. If results are not satisfactory, then something should be done about either the basic purposes or the methods chosen for achieving them.

2. Decide upon the roles that the orchestra organization can and should fulfill effectively in youth concert operations.

Symphony orchestra organizations are, primarily, builders of artistic institutions devoted to excellence in the performance of a specific musical repertoire. This is their area of primary expertise, and their primary reason for existence.

An orchestra association and its artistic and administrative leadership should deliberately decide upon the role or roles that the organization is in a position to assume in conjunction with youth concert operations. Should it declare its position to be that of producing the concerts with attendant formal educational responsibilities to be fully assumed and financed by the educational institutions?

Is it necessary for the orchestra organization to assume the role of music educator in connection with youth concerts and related performances of small ensembles? If assumption of such responsibilities is considered necessary and desirable, then the orchestra must decide on a method of doing it effectively. "Effectively" probably will mean the addition of at least 1 staff member to serve as youth education director--a person trained both in the fields of music and in youth education.

The youth education director should be able to provide effective guidance in such matters as preparation of pre-concert study materials for students and teachers (when that preparation is the responsibility of the orchestra), in counseling with musicians who are presenting small ensemble performances in the schools on effective teaching and demonstration practices, etc.

3. Ascertain and analyze the actual and total costs of youth concerts.

Few orchestra accounting systems are set up in a manner that enables orchestras to ascertain the true and total costs of their youth concert operations. As a result, the orchestra organizations are greatly hampered in trying to decide whether or not they can afford to expand youth concert work, hampered in seeking adequate financial support for youth concerts, hampered in presenting the full facts with requests for concert support to boards of education.

In those cases in which student concerts actually form an integral part of the school's music education curriculum, the contributors to orchestra general support also are subsidizing public, private and parochial school education--a fact that should be fully documented and made patently clear to all concerned--the schools, the orchestra's contributors, the general public.

Such documentation takes on added significance for orchestras in smaller cities that seek to strengthen playing personnel through finding security employment in the area for professionally trained musicians many of whom are qualified and interested in teaching positions in elementary and secondary schools.

4. Establish goals and a timetable for meeting them.

Having decided upon the purposes for which it engages in youth concerts, having chosen the role it shall assume in the educational field, and having identified the full costs of its educational work, an orchestra then is in a position to set up its long range goals, a timetable, cost schedules, and specific procedures for trying to achieve those goals.

If the goal is that of developing an educational program fully coordinated with the school music curriculum, close liaison between orchestra and schools must be established and maintained.

Many aspects of this close coordination are covered in the foregoing summary of music educators' recommendations for making youth concerts effective educational experiences. The following are typical of other situations that, due to lack of close liaison between schools and orchestras, have created major problems in some of the cities studied.

--Failure of an orchestra to carry out the precise program plans originally agreed upon by the conductor and director of music education: the performance of a given composition or specific movement from a large work for a given student audience at a given concert in a given year may be extremely important in the educator's scheme of things.

--Failure of an orchestra to fully understand the necessity of developing youth concert schedules that will facilitate the schools' handling of the complicated logistics involved in shifting thousands of students' class schedules, lunch schedules, special activities schedules, and that will accommodate the extremely difficult-to-manage bus schedules for student transportation to concerts: lack of full attention to such matters can cause untold disruption in a school system.

--Failure of orchestras to completely manage their own affairs so that concert dates and times, once established, can be carried out: disruptions caused by changed schedules are almost cataclysmic when they affect arrangements for literally thousands of students and hundreds of teachers.

Failure on the part of orchestras to fully take into account the problems of schools in the above and similar matters almost resulted in the school system completely withdrawing from any participation whatsoever in youth concert undertakings in a few of the Study cities.

In addition to the above matters relating to operations and programming, other aspects of close liaison between schools and orchestra must be brought into clearer focus.

The Study indicates that many teachers in public, private and parochial schools have had extremely limited opportunity to become acquainted with symphony orchestras or hear symphony concerts during their teacher training.

If orchestras seek the full-hearted interest and cooperation of teachers in orienting young students toward the enjoyment of symphony music, it becomes obvious that deliberate plans should be made for drawing the teachers more directly into the sphere of symphony orchestra activities.

Various plans could be explored--orchestras could invite teachers to attend 1 or 2 adult concerts a year as guests of the association, youth concert rehearsal-previews might be arranged for teachers, a special concert might be presented each year in honor of the teachers of the area, symphony women's associations could arrange events that would enable teachers to meet and chat with the conductor and orchestra musicians.

These and similar activities might go a long way in facilitating the joint work of schools and orchestras in opening up the world of great music to the young people of the community.

<u>If the goal is that of expansion of youth concerts in order to more fully meet the needs of the young people of the area,</u> a search must be made for specific ways in which the goal can be accomplished.

For those orchestras already playing heavy schedules of youth concerts, several possible plans would seem to bear investigation:

a) The plan already in use by a number of orchestras of splitting the orchestra personnel into several playing units is 1 way of doubling or tripling the number of different youth concert audiences that can be served without doubling or tripling the total number of playing services required.

b) Development of plans for supplementing students' attendance at youth concerts with closely related activities, including wider use of educational television of concerts and rehearsals, and possibly attendance by older students at regular rehearsals for adult concerts might prove practical in some situations.

c) Subcontracting of youth concerts could well be explored in the large cities.

In every large city there are a number of quasi-professional and avocational symphony orchestras in operation in addition to the leading fully-professional orchestra.

A carefully conceived plan, managed by the leading orchestra, through which some of the quasi-professional orchestras could be engaged to play certain youth concerts, the programming of which would be coordinated into the total youth concert structure, would enable more students to hear live concerts without demanding additional concert services from the major orchestra.

d) Orchestra-sponsored youth concert performances by related musical arts organizations--choruses, ballet and opera groups--also can serve to increase concert opportunities for students without drawing upon the orchestra for additional services, while at the same time knitting this additional repertoire into the over-all concert programming.

Orchestras that engage their musicians on a per-service basis are especially hard put to devise practical long range plans for increasing youth concert performances. Some of the suggestions made above could be adapted to these situations.

e) The smaller city orchestras also could explore possibilities of subcontracting youth concerts. In this case, however, the resident orchestra organization in a smaller community would subcontract with professional touring orchestras to present youth concerts when appearing in the community for adult concerts.

One reason given by orchestras for meriting financial support from the general public is that the orchestra assumes responsibility for presenting fine music for the young people of the area. At the same time, the orchestra organizations in the smaller cities are greatly limited in the number of youth concerts they can offer because of unavailability of their playing personnel.

One way in which the small city orchestra could more fully carry out its self-assumed responsibility for extending concert opportunities to students is to fulfill 2 roles simultaneously--that of producing youth concerts with its own local orchestra to the limit of its ability to do so, and that of serving as the impresario for additional youth concerts played by other organizations.

f) The small city orchestra, likewise, would do well to explore use of educational radio and television as a means of supplementing the live concert experiences it can offer to students. Conceivably, it would be possible for orchestras to prepare and tape several youth programs within their night-time rehearsal schedules. If these tapes could be used in the schools as supplementary to the live concerts presented by the orchestra, significantly increased music education study facilities could be offered by the orchestra to the schools of the area.

g) Detailed study of the Pasadena Area Youth Music Council plan is recommended, especially for orchestras in smaller cities. Under this plan a coordinating council was formed by several performing and sponsoring organizations within the community.

Under sponsorship of the council, a coordinated youth concert series is offered to students of the area including 2 youth concerts played by the Pasadena Symphony, 2 by the Los Angeles Philharmonic, 2 performances each presented by an opera group and a chamber music group.

In some of the smaller communities, the basic plan could be extended to include annual choral performances and dramatic presentations as well--thereby materially increasing the total number of cultural events that could be offered to the schools.

If the immediate goal is that of drawing high school students closer to symphonic music, then study must be given to the specific interests of these students and the channels of communication with them.

Joint study by orchestra, the schools and selected students of procedures used in San Francisco in connection with the student Forum, of those used in Cincinnati in connection with The Young Friends of the Arts, in New Haven in connection with student attendance at dress rehearsals of adult concerts, in Salt Lake City in connection with the high school auxiliary groups--study of these plans and examination of other ideas coming out of the joint discussions might well

lead to a working program in a specific city that would make concerts for high school students meaningful educationally, culturally and in terms of the development of future audiences.

5. Place all educational activities within the embracing framework of artistic excellence.

Only as symphony concerts for youth represent the best possible artistic presentations that a given orchestra can produce, do they qualify as significant culturally, musically or educationally.

The orchestra's role in this aspect of educational work is crystal clear--it must declare and maintain the artistic standards that bespeak of its worth, dignity and integrity as an artistic institution.

PART III SUGGESTIONS RELATING TO EXPANSION OF CULTURAL ACTIVITIES FOR YOUNG PEOPLE

During this Study, conversations relating to youth concerts frequently served as springboards for broader based discussions with orchestra representatives and educators concerning young people and cultural activities in today's world.

Public school and symphony orchestra leadership share a common interest in seeking to expand opportunities for young people to become acquainted with the arts. Certain aspects of the problems, however, must be tackled on a much broader basis than can be encompassed through joint work between an orchestra organization and a school system in a given city.

Why not a national task force to seriously approach the problem of upgrading the music offered by radio, TV, the juke box and "pops" recording fields?

Why not joint exploration at the national level by educators, orchestras, opera companies, and the professional unions and guilds having jurisdiction over instrumental and vocal musicians to find out what might be done to facilitate wider use of educational radio, television, taping and recording on behalf of expanded music education for youth in conjunction with youth concerts?

Why not a coordinated two to three year project in which outstanding leadership from education and symphony orchestras could experiment with and test various approaches and materials for introducing young people to fine music for the ultimate purpose of making proven techniques and tested materials readily available to all schools and orchestras wishing to use them?

Why not joint exploration by the fields of education and the arts of the place accorded the arts in teacher training with special reference to the training of the generalist elememtary and secondary teachers?

Why not broad based study and action that would be dictated solely by (1) the needs of students, and (2) the requirements for excellence in the arts?

If education of youth and excellence in the arts are as vital to the future of our society as their spokesmen claim, then why not place them at the focal point with the avowed intention of finding ways to undertake research, study, and subsequent action that will break through the myriad of practical and financial barriers impeding progress in these areas?

WHY NOT?

PART IV SUGGESTIONS MADE, AS A RESULT OF THIS STUDY, FOR FUTURE RESEARCH PROJECTS

1. Controlled studies to determine whether or not students' favorable response to concerts and music actually is enhanced by incorporating in the school music curriculum advance study of music programmed for youth concerts.

2. Controlled studies to evaluate the validity and effectiveness of various pre-concert and post-concert teaching techniques in making youth concerts significant as educational experiences for students.

3. Studies under controlled conditions to ascertain the effect of various factors upon the student learning situation at concerts, including:

    a. Size and instrumentation of performing ensembles in relation to students of different age groups

b. Location of concerts; i.e. concerts played in school buildings vs. those played in concert halls

c. Size of audience

4. Studies relating to techniques for making effective use of small ensemble performances as preliminary and/or supplementary to attendance at full symphony orchestra concerts.

5. Studies on the value placed by students on concerts for which they must pay admission as opposed to the value they place on free concerts.

6. Studies to determine student reaction to televised concerts as compared to their reactions to actual concert attendance (using the same orchestra for both types of presentation).

7. Studies to determine reaction by students of various age levels to specific compositions played in youth concerts.

8. Studies to determine the degree to which exposure of students to fine music in the home affects their reactions to youth concerts.

9. Study of the same group of students over a three or four year period to determine the degree to which interest increases as concert exposures increase.

10. Studies of adult audiences to determine whether or not earlier attendance at youth concerts is a factor in present concert attendance as adults.

11. Studies of adult audiences to determine what percentage of individuals were influenced to attend concerts as a result of the Damrosch youth concert broadcasts of yesteryear.

12. Studies of non-concert goes to determine whether or not they attended youth concerts as children and if so, whether or not that experience is a factor in their present disinterest in attending concerts.

CASE STUDIES OF YOUTH CONCERTS PRESENTED BY SYMPHONY ORCHESTRAS IN TWENTY CITIES

The availability of an orchestra's playing personnel for performance of youth concerts during school hours is a decisive factor in the scope of the youth concert project in a given city.

The case study reports are, therefore, presented in the following two groups:

Group I Cities in which the orchestra engages all or a substantial part of the musicians on a full-time basis for all or part of the year

Page	City	Orchestra
147	Baltimore	Baltimore Symphony Orchestra
177	Cincinnati	Cincinnati Symphony Orchestra
209	Cleveland	Cleveland Orchestra
234	Detroit	Detroit Symphony Orchestra
258	Hartford	Hartford Symphony Orchestra
279	New Orleans	New Orleans Philharmonic Symphony Orchestra
297	Pittsburgh	Pittsburgh Symphony Orchestra
322	Salt Lake City	Utah Symphony Orchestra
348	San Francisco	San Francisco Symphony Orchestra
370	Seattle	Seattle Symphony Orchestra

Group II Cities in which the orchestra engages the musicians on a per-service basis

	City	Orchestra
401	Chattanooga	Chattanooga Symphony Orchestra
420	Columbus	Columbus Symphony Orchestra
449	Evansville	Evansville Philharmonic Orchestra
472	New Haven	New Haven Symphony Orchestra
488	Pasadena	Pasadena Symphony Orchestra
510	Providence	Rhode Island Philharmonic Orchestra
534	Sacramento	Sacramento Symphony Orchestra
553	Sarasota	Florida West Coast Symphony Orchestra
571	Spokane	Spokane Symphony Orchestra
588	Winston-Salem	Winston-Salem Symphony Orchestra

1	City	BALTIMORE, MARYLAND
	Population, U.S. 1960 Census	
2	Corporate population	939,024
3	Metropolitan population	1,727,023
4	City public school enrollment	195,843
5	Annual per-pupil expenditure.	$532.00
6	Median no. school yrs. completed.	8.9
7	Median family annual income	$5,659
8	Orchestra	BALTIMORE SYMPHONY
9	Founding date	1916
10	Yr. orch. first played youth conc..	1924
	1966-67 ORCHESTRA DATA	
11	Gross operating budget.	$1,034,675
12	Length of season.	34 weeks
13	Number of musicians in orchestra.	88
14	Total number concerts played.	209
15	Total number youth concerts played.	95
16	Est. gross youth concert attendance	150,000
17	No. small ensemble performances	11

DATA ON 1966-67 MOST IMPORTANT YOUTH CONCERT SERIES - (See reports of each city for additional data)

		City	County	City &	Private &	Young
18	Name of series.	School Concerts	School Concerts	Parochial Concerts	Parochial Concerts	People's Concerts
19	Size of orchestra used.	full	full	full	full	full
20	Number of concerts.	18	16	13	6	18
21	No. different programs in series.	N.R.	N.R.	N.R.	N.R.	3
	Halls used for the concerts					
22	Regular concert hall.	Lyric	Lyric	Lyric	Lyric	Music Hall
22a	Seating capacity.	2,620	2,620	2,620	2,620	3,718
22b	Average attendance per concert.	N.R.	N.R.	N.R.	N.R.	3,000
23	School auditorium or building	also	also	also	no	---
	Youth concert schedule					
24	Played during in-school hours	yes	yes	yes	yes	yes
25	Played during non-school hours.	---	---	---	---	---
25a	Day	---	---	---	---	---
25b	Time.	---	---	---	---	---
26	Grades eligible to attend	4-12	4-12	Elem.&Sec.	Elem.&Sec.	4-6
27	Audience grade groupings.	4-6, 7-12	4-6, 7-12	Elem.&Sec.	Elem.&Sec.	4-6
28	Are pre-concert study materials used.	yes	yes	yes	yes	yes
29	Are special "attractions" used.	no	no	no	no	no
30	Are printed programs used	no	no	no	no	yes
31	Verbal comments made by	conductor	conductor	conductor	conductor	conductor
32	Free vs. admission concerts	free	adm.	free	adm.	adm.
33	Admission price per concert	---	50¢	---	50¢	50¢
34	Admission price per series.	---	---	---	---	$1.25 for 3
35	Amt. pd. by child for bus to conc..	free	free	free	N.R.	25-75¢
36	Sources of financing in addition to orchestra funds	city grant	county grant plus individual school payments	P.L. 89-10, Title I	ticket sales	ticket sales

CINCINNATI, OHIO	CLEVELAND, OHIO	DETROIT, MICHIGAN
502,550	810,858	1,670,144
1,268,479	1,971,000	3,762,360
88,391	155,026	300,000
$482.04	$481.90	N.R.
9.7	9.6	10
$5,701	$5,935	$6,069
CINCINNATI SYMPHONY	CLEVELAND ORCHESTRA	DETROIT SYMPHONY
1895	1918	1914-15
1919-20	1920	1914-15
$1,422,682	$2,200,000	$1,953,400
46 weeks	48 weeks	47 weeks
95	107	102
194	180	173
114	57	72
155,140	98,800	100,000
none	none by orch.	none by orch.

tional data)

Young People's Concerts	Junior High Concerts	In-school Chamber Concerts	Severance Hall Concerts	High School Concerts	School Concerts	Young People's Concert	In-school Concerts
full	full	35	full	30-35	full	full	50
18	3	84	46	10	16	8	48
3	3	4	6	2	8	4	N.R.
Music Hall	Music Hall	---	Severance	---	Ford	Ford	---
3,718	3,718	---	1,854	---	2,926	2,926	---
3,000	3,700	N.R.	1,850	---	2,900	N.R.	N.R.
---	---	yes	---	yes	---	---	yes
yes	yes	yes	yes	yes	yes	no	yes
---	---	---	---	---	---	yes	---
---	---	---	---	---	---	Sat.	---
---	---	---	---	---	---	11 am, 2pm	---
4-6	7-9	1-12	4-12	10-12	5-12	anyone	10-12
4-6	/-9	Elem., & Elem.&Sec.	4th, 5-6, 7-9, 10-12	10-12	5,6,7-8, 10-12	none	10-12
yes	yes	---	yes	yes	yes	no	no
no	no	no	no	no	no	yes	no
yes	yes	no	no	no	yes	yes	no
conductor	conductor	conductor	conductor	conductor	conductor	conductor	conducto
adm.	adm.	free	adm.	free	free	adm.	free
50¢	50¢	---	45-60¢	---	---	$1-$2.75	---
$1.25 for 3	$1.25 for 3	---	---	---	---	N.R.	---
25-75¢	25-75¢	---	25-50¢	N.R.	55¢ av.	personal	N.R.
ticket sales	ticket sales	business firms, & individual school payments	Bd. of Ed. grants, foundation, ticket sales	P.L. 89-10, Title III	city grant	ticket sales	P.L. 89 Title I

CHART NO. 1

SYMPHONY ORCHESTRAS - Summary of Data on Operations and Most Important Youth Concert Series

Orchestra Group I -

Orchestras in which all or a substantial number of the musicians are engaged on a full-time basis for all or part of the year

OHIO	CLEVELAND, OHIO	DETROIT, MICHIGAN
	810,858	1,670,144
79	1,971,000	3,762,360
	155,026	300,000
	$481.90	N.R.
	9.6	10
	$5,935	$6,069
YMPHONY	CLEVELAND ORCHESTRA	DETROIT SYMPHONY
	1918	1914-15
	1920	1914-15
682	$2,200,000	$1,953,400
s	48 weeks	47 weeks
	107	102
	180	173
	57	72
	98,800	100,000
	none by orch.	none by orch.

s	In-school Chamber Concerts	Severance Hall Concerts	High School Concerts	School Concerts	Young People's Concerts	In-school Concerts
	35	full	30-35	full	full	50
	84	46	10	16	8	48
	4	6	2	8	4	N.R.
all	---	Severance	---	Ford	Ford	---
	---	1,854	---	2,926	2,926	---
	N.R.	1,850	---	2,900	N.R.	N.R.
	yes	---	yes	---	---	yes
	yes	yes	yes	yes	no	yes
	---	---	---	---	yes	---
	---	---	---	---	Sat.	---
	---	---	---	---	11 am, 2pm	---
	1-12	4-12	10-12	5-12	anyone	10-12
	Elem., & Elem.&Sec.	4th, 5-6, 7-9, 10-12	10-12	5,6,7-8, 10-12	none	10-12
	---	yes	yes	yes	no	no
	no	no	no	no	yes	no
	no	no	no	yes	yes	no
or	conductor	conductor	conductor	conductor	conductor	conductor
	free	adm.	free	free	adm.	free
	---	45-60¢	---	---	$1-$2.75	---
or 3	---	---	---	---	N.R.	---
¢	---	25-50¢	N.R.	55¢ av.	personal	N.R.
t	business firms, & individual school payments	Bd. of Ed. grants, foundation, ticket sales	P.L. 89-10, Title III	city grant	ticket sales	P.L. 89-10, Title I

Continued on Chart No. 1-A, 2-A

1	City	HARTFORD, CONNECTICUT	NEW ORLEANS, LOUISIANA	
	Population, U.S. 1960 Census			
2	Corporate population.	162,178	627,525	
3	Metropolitan population	549,249	907,123	
4	City public school enrollment	26,016	105,716	
5	Annual per-pupil expenditure.	$659.93	$349.94	
6	Median no. school yrs. completed.	9.6	9.0	
7	Median family annual income	$5,990	$4,807	
8	Orchestra	HARTFORD SYMPHONY	NEW ORLEANS PHILHARMONIC SYMPHONY	
9	Founding date	(1934) 1938-39	1935-36	
10	Yr. orch. first played youth conc..	1958-59	1935-36	
	1966-67 ORCHESTRA DATA			
11	Gross operating budget.	$388,071	$648,400	
12	Length of season.	30 weeks	32 weeks	
13	Number of musicians in orchestra.	75-85	80	
14	Total number concerts played.	51	130	
15	Total number youth concerts played.	28	56	
16	Est. gross youth concert attendance	30,000 est.	81,000	
17	No. small ensemble performances	250+	none	

DATA ON 1966-67 MOST IMPORTANT YOUTH CONCERT SERIES - (See reports of each city for additional data)

18	Name of series.	Youth Concerts	Young People's Concerts	Louisiana Youth Concerts	Children's Symphony Concerts	Parish Student Concerts
19	Size of orchestra used.	45	50	full	full	full
20	Number of concerts.	16	8	6	9	19
21	No. different programs in series.	8	4	3	3	8
	Halls used for the concerts					
22	Regular concert hall.	---	Bushnell	Municipal	Sm.Municipal	---
22a	Seating capacity.	---	3,277	5,000	2,500	---
22b	Average attendance per concert.	1,000	1,500	4,500	2,500	1,800
23	School auditorium or building	yes	---	---	---	High school
	Youth concert schedule					
24	Played during in-school hours	yes	---	yes	yes	yes
25	Played during non-school hours.	---	yes	---	---	---
25a	Day	---	Sat.	---	---	---
25b	Time.	---	1 pm, 3 pm	---	---	---
26	Grades eligible to attend	6-12	anyone	7-12	K-6	1-12
27	Audience grade groupings.	6-8; 9-12	none	7-12	K-6	1-9;10-12
28	Are pre-concert study materials used.	yes	no	no	yes	N.R.
29	Are special "attractions" used.	no	yes	no	no	no
30	Are printed programs used	yes	yes	no	no	no
31	Verbal comments made by	(1) (2)	(1)	conductor	conductor	conductor
32	Free vs. admission concerts	free	adm.	free	adm.	adm.
33	Admission price per concert	---	$1.50	---	$1	$1
34	Admission price per series.	---	$4 for 4	---	$3 for 3	$3 for 3
35	Amt. pd. by child for bus to conc..	---	---	15¢	15¢	---
36	Sources of financing in addition to orchestra funds	city grant	ticket sales	Bd. of Ed. & contrib.	ticket sales, contrib.	ticket sales, contrib.

(1)radio/TV announcer
(2)dir. of music ed.

NA	PITTSBURGH, PENNSYLVANIA	SALT LAKE CITY, UTAH	SAN FRANCISCO, CALIFORNIA	S W I i G S P C r
	604,332	189,454	740,316	
	2,405,435	447,795	2,648,762	
	78,000	37,319	106,191	
	N.R.	$462.00	$603.75	
	10	12.2	12	
	$5,605	$6,135	$6,717	
SYMPHONY	PITTSBURGH SYMPHONY	UTAH SYMPHONY	SAN FRANCISCO SYMPHONY	
	1926	1940	1911	
	1945	1947	1911	
	$1,620,000	$684,000	$1,637,917	
	40 weeks	28 weeks	30 weeks	
	95	85	100	
	234	91	112	
	50	29	17*	
	118,000	67,400	40,200 est.	
	none by orch.	none by orch.		

ata)

Parish Student Concerts	Young People's Concerts	Little People's Concerts	Youth Concerts	In-school Concerts	Youth Symphony Concerts	*In-school Chamber Orchestra Concerts
full	full	30	full	full	full	40
19	30	6	3	24	6	10
8	5	3	3	18	6	3
---	Mosque	Rockwell	Tabernacle	---	Opera House	---
---	3,722	750	6,500	---	3,252	---
1,800	3,675	615	5,500	---	3,200	---
High school	---	---	---	yes	---	yes
yes	yes	yes	---	yes	yes	yes
---	---	---	yes	---	---	---
---	---	---	Sat.	---	---	---
---	---	---	10 am	---	---	---
1-12	4-7	1-3	anyone	7-12	4,5,6	1-12
1-9;10-12	4-7	1-3	4-6 prog.	7-9; 10-12	4-6	Elem.; Jr. High; Sr. High
N.R.	yes	no	yes	no	yes	N.R.
no	no	no	no	no	no	no
no	yes	yes	no	no	yes	no
conductor	conductor	conductor	conductor	conductor	conductor	conductor
adm.	adm.	adm.	free	*free/adm.	adm.	free
$1	75¢	$1	---	25-75¢	$1	---
$3 for 3	$3 for 5	$3 for 3	---	---	---	---
---	30¢-$1	30¢-$1	---	---	50-75¢	---
ticket sales, contrib.	ticket sales	ticket sales	business firms	schools, PTA, ticket sales	ticket sales	Board of Education

*schools establish own policy on free vs. adm. charge, and plans vary

*10 In-school Chamber Orchestra Concerts played outside Orchestra's contracted season.

ENNSYLVANIA	SALT LAKE CITY, UTAH	SAN FRANCISCO, CALIFORNIA	SEATTLE, WASHINGTON
32	189,454	740,316	
,435	447,795	2,648,762	Included in Group I
0	37,319	106,191	
	$462.00	$603.75	
5	12.2	12	See page 146-A, column on right
SYMPHONY	$6,135	$6,717	
	UTAH SYMPHONY	SAN FRANCISCO SYMPHONY	
	1940	1911	
	1947	1911	
,000	$684,000	$1,637,917	
ks	28 weeks	30 weeks	
	85	100	
	91	112	
	29	17*	
0	67,400	40,200 est.	
orch.	none by orch.		

CHART NO. 1-A

SYMPHONY ORCHESTRAS - Summary of Data on Operations and Most Important Youth Concert Series

Orchestra Group I, continued

Seattle Symphony Orchestra, see Chart No. 2-A

Little People's Concerts	Youth Concerts	In-school Concerts	Youth Symphony Concerts	*In-school Chamber Orchestra Concerts
30	full	full	full	40
6	3	24	6	10
3	3	18	6	3
Rockwell	Tabernacle	---	Opera House	---
750	6,500	---	3,252	---
615	5,500	---	3,200	---
---	---	yes	---	yes
yes	---	yes	yes	yes
---	yes	---	---	---
---	Sat.	---	---	---
---	10 am	---	---	---
1-3	anyone	7-12	4,5,6	1-12
1-3	4-6 prog.	7-9; 10-12	4-6	Elem.; Jr. High; Sr. High
no	yes	no	yes	N.R.
no	no	no	no	no
yes	no	no	yes	no
conductor	conductor	conductor	conductor	conductor
adm.	free	*free/adm.	adm.	free
$1	---	25-75¢	$1	---
$3 for 3	---	---	---	---
30¢-$1	---	---	50-75¢	---
ticket sales	business firms	schools, PTA, ticket sales	ticket sales	Board of Education

*schools establish own policy on free vs. adm. charge, and plans vary

*10 In-school Chamber Orchestra Concerts played outside Orchestra's contracted season.

1	City	CHATTANOOGA, TENNESSEE	COLUMBUS, OHIO	EVANSV
	Population, U.S. 1960 Census			
2	Corporate population	130,009	471,316	
3	Metropolitan population	283,169	828,000	
4	City public school enrollment	27,163	105,417	
5	Annual per-pupil expenditure.	$373.00	$410.68	
6	Median no. school yrs. completed.	9.2	11.2	
7	Median family annual income	$4,438	$5,982	
8	Orchestra	CHATTANOOGA SYMPHONY	COLUMBUS SYMPHONY	EVANSVILL
9	Founding date	1932	1950-51	
10	Yr. orch. first played youth conc..	1948-49	1950-51	
	1966-67 ORCHESTRA DATA			
11	Gross operating budget	$76,040	$200,000	
*13	Number of musicians in orchestra.	65	80	
14	Total number concerts played.	19	33	
15	Total number youth concerts played.	11	10	
16	Est. gross youth concert attendance	32,000	20,000	
17	No. small ensemble performances	14	180	

DATA ON 1966-67 MOST IMPORTANT YOUTH CONCERT SERIES - (See reports of each city for additional data)

18	Name of series.	Youth Concerts	Youth Concerts	High School Series	City Schoo Concerts
19	Size of orchestra used.	40	65	65	full
20	Number of concerts.	8	4	6	3
21	No. different programs in series.	2	2	3	1
	Halls used for the concerts				
22	Regular concert hall.	Memorial Auditorium	Veteran's	---	Roberts*
22a	Seating capacity.	4,480	4,000	---	9,474
22b	Average attendance per concert.	4,000	2,500	N.R.	4,100
23	School auditorium or building	---	---	yes	---
	Youth concert schedule				
24	Played during in-school hours	yes	---	yes	yes
25	Played during non-school hours.	---	yes	---	---
25a	Day	---	Sat.	---	---
25b	Time.	---	11 am, 2 pm	---	---
26	Grades eligible to attend	4,5,6	anyone	10-12	6-12
27	Audience grade groupings.	4,5,6	none	10-12	6-12
28	Are pre-concert study materials used.	yes	yes	no	yes
29	Are special "attractions" used.	no	no	no	no
30	Are printed programs used	yes	---	no	no
31	Verbal comments made by	conductor	Univ. prof.	---	conductor
32	Free vs. admission concerts	free	adm.	free	free
33	Admission price per concert	---	50¢	---	---
34	Admission price per series.	---	---	---	---
35	Amt. pd. by child for bus to conc..	25-40¢	25¢	---	25¢
36	Sources of financing in addition to orchestra funds	business firms	ticket sales	Bd. of Ed., MPTF	business firm

*1967-68 n

* No. 12, Length of season, not applicable to this group of orchestras

EVANSVILLE, INDIANA	NEW HAVEN, CONNECTICUT	PASADENA, CALIFORNIA	PROVIDENCE, RHODE
141,543	151,000	116,407	187,061
222,890	303,400	6,918,300	735,000
33,139	N.R.	44,330	26,680
$521.67	N.R.	$694.49	$567.11
10.2	10.1	12.4	9.8
$5,299	$5,864	$6,922	$5,069
EVANSVILLE PHILHARMONIC	NEW HAVEN SYMPHONY	PASADENA SYMPHONY	RHODE ISLAND PHILH
1934	1895	1928	1945
1954	1933	1934	1948
$85,900	$202,000	$105,707	$218,039
80	80	82	75
12	34	10	45
4	26	2*	27
21,500	29,500	6,000	41,000
100	21	none by orch.	160

nal data)

City School Concerts	Tri-State Concert	Young People's Concerts	High School Concerts	Youth Concerts (Area Youth Music Council)	Children's Concerts	High Conc
full	full	50	50	full	50	4
3	1	12	14	2	16	8
1	1	3	2	1	1	1
Roberts*	Roberts	school	---	Civic Auditorium	Veteran's	-
9,474	9,474	1,000	---	3,000	2,200	-
4,100	9,500	1,000	---	3,000	2,200	-
---	---	yes	yes	---	---	y
yes	yes	---	yes	---	yes	y
---	---	yes	---	yes	---	-
---	---	Sat.	---	Sun.	---	-
---	---	11 am, 1 pm	---	2 pm, 3:30 pm	---	-
6-12	6-12	anyone	7-12	anyone	4-6	i
6-12	6-12	---	7-9; 10-12	anyone	4-6	1
yes	---	no	no	yes	yes	n
no	no	yes	no	no	no	n
no	no	yes	---	no	yes	N
conductor	conductor	conductor	conductor	conductor	Prof. Nar.*	cond
free	free	adm.	free	adm.	free	f
---	---	$1.25	---	75¢	---	-
---	---	$3.00	---	---	---	-
25¢	N.R.	---	---	---	free or 35¢	
business firm	business firm	City of New Haven; ticket sales	Morse Trust; some schools' funds	ticket sales	schools and donors	sta gra

*1967-68 new auditorium

*Also plays for Children's Opera

*Professional Nar

CHART NO. 2

SYMPHONY ORCHESTRAS - Summary of Data on Operations and Most Important Youth Concert Series

Orchestra Group II - Orchestras in which musicians are engaged on a per-service basis

Continued on Chart No. 2-A

NEW HAVEN, CONNECTICUT	PASADENA, CALIFORNIA	PROVIDENCE, RHODE ISLAND
151,000	116,407	187,061
303,400	6,918,300	735,000
N.R.	44,330	26,680
N.R.	$694.49	$567.11
10.1	12.4	9.8
$5,864	$6,922	$5,069
NEW HAVEN SYMPHONY	PASADENA SYMPHONY	RHODE ISLAND PHILHARMONIC
1895	1928	1945
1933	1934	1948
$202,000	$105,707	$218,039
80	82	75
34	10	45
26	2*	27
29,500	6,000	41,000
21	none by orch.	160

Young People's Concerts	High School Concerts	Youth Concerts (Area Youth Music Council)	Children's Concerts	High School Concerts
50	50	full	50	40
12	14	2	16	8
3	2	1	1	1
school	---	Civic Auditorium	Veteran's	---
1,000	---	3,000	2,200	---
1,000	---	3,000	2,200	---
yes	yes	---	---	yes
---	yes	---	yes	yes
yes	---	yes	---	---
Sat.	---	Sun.	---	---
11 am, 1 pm	---	2 pm, 3:30 pm	---	---
anyone	7-12	anyone	4-6	10-12
---	7-9; 10-12	anyone	4-6	10-12
no	no	yes	yes	no
yes	no	no	no	no
yes	---	no	yes	N.R.
conductor	conductor	conductor	Prof. Nar.*	conductor
adm.	free	adm.	free	free
$1.25	---	75¢	---	---
$3.00	---	---	---	---
---	---	---	free or 35¢	---
City of New Haven; ticket sales	Morse Trust; some schools' funds	ticket sales	schools and donors	state ed. grant

*Also plays for Children's Opera

*Professional Narrator

1	City.	SACRAMENTO, CALIFORNIA	SARASOTA, FLORIDA	SPOKANE, WAS
	Population, U.S. 1960 Census			
2	Corporate population.	237,712	34,083	181,608
3	Metropolitan population	742,000	76,895	278,333
4	City public school enrollment	57,875	18,429	34,000
5	Annual per-pupil expenditure.	$649.00	$539.00	N.R.
6	Median no. school yrs. completed. . .	12.1	12	12.1
7	Median family annual income	$6,943	$4,889	$6,044
8	Orchestra	SACRAMENTO SYMPHONY	FLORIDA WEST COAST SYMPHONY	SPOKANE SYM
9	Founding date	1948-49	1948	1945-46
10	Yr. orch. first played youth conc.. .	1960-61	1950	1962-63
	1966-67 ORCHESTRA DATA			
11	Gross operating budget	$181,100	$52,900	$74,061
12	Length of season.	---	---	---
13	Number of musicians in orchestra. . .	81	85	75
14	Total number concerts played	34	13	18
15	Total number youth concerts played. .	10	6	5
16	Est. gross youth concert attendance .	18,000	10,500	3,500
17	No. small ensemble performances . . .	124	none	none

DATA ON 1966-67 MOST IMPORTANT YOUTH CONCERT SERIES - (See reports of each city for additional data)

18	Name of series.	Concerts for Young People	Sarasota County Concerts	Manatee County Concerts	Youth Concert
19	Size of orchestra used.	full	full	full	full
20	Number of concerts.	6	3	3	5
21	No. different programs in series. . .	3	1	1	5
	Halls used for the concerts				
22	Regular concert hall.	Memorial	Sarasota Municipal	Bradenton Municipal	Post Theat
22a	Seating capacity.	4,000	1,700	1,800	1,250
22b	Average attendance per concert. . .	3,000	1,700	1,800	700
23	School auditorium or building	---	---	---	---
	Youth concert schedule				
24	Played during in-school hours	---	yes	yes	---
25	Played during non-school hours. . . .	yes	---	---	yes
25a	Day	Sat.	---	---	Sat.
25b	Time	10, 11:45 am	---	---	12:45
26	Grades eligible to attend	anyone	5-6	4-6	anyon
27	Audience grade groupings.	4-6 prog.	5-6	4-6	chiefly 4
28	Are pre-concert study materials used.	no	yes	no	no
29	Are special "attractions" used. . . .	no	no	no	no
30	Are printed programs used	yes	yes	yes	no
31	Verbal comments made by	conductor	conductor	conductor	conduct
32	Free vs. admission concerts	adm.	free	free	adm.
33	Admission price per concert	50¢	---	---	50¢
34	Admission price per series.	$1 for 2	---	---	$2 fo
35	Amt. pd. by child for bus to conc.. .	---	free	free	---
36	Sources of financing in addition to orchestra funds	ticket sales	donors, MPTF	donors, MPTF	ticket sa Jr. Leagu

(continued from page 145)

GROUP I

CHART NO. 2

SYMPHONY ORCHESTRAS
Summary of Data on Operations and Most Important Youth Concert Series

Orchestra Group II, continued

and

Orchestra Group I, Seattle Symphony Orchestra

, WASHINGTON	WINSTON-SALEM, N. C.	SEATTLE, WASHINGTON
1,608	111,135	557,087
8,333	189,428	1,107,213
,000	47,922	95,417
R.	$409.46	$621.28
.1	10.6	12.2
,044	$5,317	$6,942
E SYMPHONY	WINSTON-SALEM SYMPHONY	SEATTLE SYMPHONY
45-46	1948	1903
62-63	1954	1912
4,061	$60,000	$1,179,919
--	---	29 weeks
	70	83
	13	180
	2	96
500	15,000	145,000
ne	44	

outh oncerts	Coliseum Youth Concerts	Fourth Grade Concerts	Elementary Concerts	Elem. & Jr. High Concerts	Jr. and Sr. High Concerts
full	50	full	full	full	full
5	2	4	8	16	12
5	1	1	2	4	1
Theater	Coliseum	Opera House	Opera House	Opera House	---
1,250	8,250	3,100	3,100	3,100	---
700	7,000	3,000	3,000	3,000	---
---	---	---	---	---	yes
---	yes	yes	yes	yes	yes
yes	---	---	---	---	---
Sat.	---	---	---	---	---
12:45 pm	---	---	---	---	---
anyone	4-9	4	5-6	5-9	9-12
efly 4-8	4-9	4	5-6	5-6; 7-9; 5-9	9-12
no	yes	yes	yes	yes	yes
no	no	no	no	no	no
no	no	no	no	no	no
onductor	conductor	conductor	conductor	conductor	conductor
adm.	adm.	free	adm.	free	free
50¢	25¢	---	50¢	---	---
$2 for 5	---	---	---	---	---
---	25¢	30¢	30¢	30¢	---
ket sales, League	ticket sales	city grant	ticket sales	P.L. 89-10, Title III	Bd. of Ed., P.L. 89-10, Title III

STUDY OF YOUTH CONCERTS IN BALTIMORE, MARYLAND

Field Workers: Franz Bibo, Orchestra Research Specialist
Martin LeBeau, Music Education Specialist

REPORT OUTLINE — Page

Fact Sheet 148

Baltimore Schools, Summary 149

Music Education in Baltimore Public Schools 150

Changes in Youth Concerts for 1967-68 153

Baltimore Symphony Orchestra Youth Concerts, 1966-67, Summary 155

History of Student Concerts in Baltimore 157

Coordinating Work of Schools and Orchestra 158

- Concert Planning and Evaluation 158
- Scheduling 159
- Attendance and Transportation 159
- Audience Supervision 162
- Promotion and Publicity 162
- Concert Preparation and Follow-up 162

Programming 168

Youth Concert Evaluations, Comments and Suggestions 173

Financing 175

Ensembles 176

FACT SHEET - BALTIMORE, MARYLAND

THE CITY (See also Appendix D)

Population Data	Corporate population	939,024
	Metropolitan area	1,727,023
	Whites in corporate population	65.0%
	Negroes in " "	34.7%
	Other non-whites in "	0.3%
Economic Base	Retail trade, production of food and kindred products	
Income Data	Median family income	$ 5,659 annual
	18.6% of families earning less than	$ 3,000 annual
	15.0% of families earning over . .	$10,000 annual
	Designated major poverty areas (1966): 3 with 532,000 persons	
Education Data (1960)	Of Baltimore residents 25 years or older:	
	10.7% had completed less than 5 years of school	
	28.2% had completed high school or more	
	Median number school years completed - 8.9 yrs.	

THE ORCHESTRA - THE BALTIMORE SYMPHONY (1966-67 data)

Gross annual budget	$1,034,675
Length of season	34 weeks
Total number of musicians	88
Total number of concerts played	205 - 209
Total number of youth concerts played	95
Estimated gross attendance at youth concerts	150,000

President: Joseph Meyerhoff
Music Director: Peter Herman Adler
Manager: Oleg Lobanov

Conductor of youth concerts: Elyakum Shapira, Assoc. Conductor
Coordinator of " " : Kenneth Meine, Assoc. Mgr. ('66-'67)

BALTIMORE SCHOOLS - SUMMARY (1966-67 data)

Public school enrollment	195,843
Non-public school enrollment	38,534
Total school population (through high school)	234,377

Baltimore Public Schools

Superintendent:	Laurence G. Paquin (deceased)
Director of music education:	J. Marion Magill
Cultural activity coordinators:	Margaret Armstrong, Evelyn Howard

Annual per pupil expenditure	$532.00

Grade structure: Pre-school, Kindergarten, 6-3-3-2

Schools:

Elementary Schools	145
Elementary-Special Junior High School Curriculum	1
Elementary-Junior High Schools	6
Junior-Senior High Schools (General Vocational, General Vocational High and Advanced Special Curriculum only)	5
Junior High Schools	24
Advanced Special Curriculum Only	1
Senior High Schools	12
Senior High Schools (Vocational-Technical only)	2
Special (Physically, Mentally and Emotionally Handicapped)	10
Junior College	1

Special Facilities and Programs

Pre-school (Headstart)
Adult Education
Manpower Development and Training Centers
Educational Radio (WITH-FM) and educational broadcasts over WBAL-TV, a commercial station
Extensive Federally Funded Programs

Representative Community Cultural and Educational Institutions

Baltimore Symphony Orchestra
Mechanics Theatre
Peale Museum
Museum of Art
Walters Art Gallery
Baltimore Museum of Arts

Baltimore Junior College
Coppin State College
Johns Hopkins University
Loyola University
Morgan State College
Peabody Institute
University of Maryland(branches)
Goucher College

MUSIC EDUCATION IN BALTIMORE PUBLIC SCHOOLS

Music Listening

The expressed goal of the music education department of Baltimore City Public Schools is to provide every student in the city with at least one symphony concert experience each year. In spite of heavy financial investment for student concerts by the City of Baltimore and the State of Maryland, and with the Baltimore Symphony Orchestra already playing approximately 100 student concerts a year for city and county students, so far it has been possible to make concert experiences available to only about one-third (approximately 65,000) of the city school student population each year. Nevertheless, the school system continues in its valiant efforts to expand the program.

Elementary students also are the recipients of a variety of vocal and instrumental ensemble performances including string quartets, woodwind and brass ensembles made available by the Baltimore Symphony and Young Audiences, occasional opera performances, plus occasional appearances by other performing art groups.

Learning to listen is the prime objective for all of these activities.

(See Appendix O for statement of philosophy and objectives.)

Cultural Activity Coordinators

Two full-time cultural activity coordinators (both former teachers) are employed by Baltimore City schools. One is responsible for scheduling, transportation and other production matters relating to elementary school concerts, with her colleague being responsible for similar work in connection with secondary school concerts. Their concern is not solely with the Baltimore Symphony concerts and ensembles, but includes also Young Audience ensembles, Opera in Miniature, hi-fi demonstrations, and other arts presentations.

MUSIC EDUCATION IN BALTIMORE PUBLIC SCHOOLS

BALTIMORE TABLE NO. 1

MUSIC EDUCATION STAFF - BALTIMORE CITY PUBLIC SCHOOLS
(Total Staff 203)

DIRECTOR OF MUSIC EDUCATION

VOCAL-GENERAL	INSTRUMENTAL MUSIC
Elementary	
In 161 schools: Elementary Supervisor 4 Assistant Supervisors 55 Elementary Music Specialists	In approximately 107 schools: Instrumental Supervisor all levels Assistant Supervisor 32-1/2 Instrumental Specialists - (15 also Jr. High, 5 also Sr. High)
Junior High	
In 40 schools: Secondary Vocal Supervisor 57 Vocal-General teachers (2 part-time and 4 teaching in 2-3 schools)	In 26 schools: 19 Instrumental Specialists (15 also Elementary)
Senior High	
In 14 schools: 31-1/2 Vocal Teachers	In 13 schools: 12-1/2 Instrumental Specists (5 also in Elementary)

2 Special Education Teachers
Cultural Activity Coordinator - Elementary
Cultural Activity Coordinator - Secondary
Junior College - 1 Vocal, 1 Instrumental Teacher

BALTIMORE TABLE NO. 2

MUSIC EDUCATION CURRICULUM - BALTIMORE CITY PUBLIC SCHOOLS

VOCAL-GENERAL	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (K-6)	Beginning Strings (Gr. 4) Beginning Winds, Percussion (Gr. 5) Guitar, Accordian, Piano, Organ (some schools) Intermediate and Advanced Winds, Percussion, Strings (Gr. 5-6) Orchestra Small Ensembles
Junior High	
General Music (required grade 7 and elective grades 8-9) 7th Gr. Chorus Girls', Boys', and Mixed Choruses Choir	Beginning and Intermediate Winds, Percussion, Strings Orchestra Organ Class Piano Small Ensembles
Senior High	
General Music (Gr. 10-12) Girls', Boys', and Mixed Choruses Choir Voice Class Small Ensembles	Intermediate Wind and Percussion Instruction Band Orchestra Small Ensembles
Humanities Theory Music Appreciation (2 days per week)	

Elementary Music

Elementary classroom music specialists, called resource teachers, handled kindergarten through 6th grade and managed to visit a classroom once every 2 weeks, with an average of 3 schools each. In 12 schools, however, building specialists worked with 5th and 6th grades as part of an experimental program that would eventually lead to elimination of the self-contained classroom.

Elementary instrumental music was taught in about two-thirds of the schools, the remaining third having been dropped when instruction did not prove feasible. Students received an average of one and one-half lessons each week on orchestral instruments, the string program having been started only recently.

Station WITH-FM carried a series of elementary school music broadcasts correlated with various classroom music materials in use, such as Lillian Baldwin's Music For Young Listeners and Keyboard Junior.

Secondary Music

A requirement in 7th grade, with a weekly class meeting the entire year, general music was an elective in grades 8 and 9. 23 Baltimore city junior high schools also offered organ instruction.

General Music was an elective for 3 years at high school level, along with music appreciation (twice each week), theory, and humanities. Vocal, instrumental and academic music classes met daily. All-city performing groups were offered as extra-curricular activities.

CHANGES IN YOUTH CONCERTS FOR 1967-68 SEASON

The field work for the study of youth concerts in Baltimore was completed in November 1966, and the detailed report is based on the work and procedures as of that date.

During the ensuing months, however, new plans were adopted for the 1967-68 season including the following:

Youth Program Council

The Baltimore Symphony Association formed an advisory committee for its educational work. Titled, The Youth Program Council of the Baltimore Symphony, the committee is composed of the directors of music education from Baltimore City and County schools, private and parochial school representatives, the state supervisor of music education, Assistant Director of Peabody Institute, the Baltimore Symphony Director of Youth Education, the Orchestra's general manager, and representatives of the Young Associates Unit of the Baltimore Symphony Women's Committee.

The Council meets bi-monthly and serves in an advisory capacity to the Orchestra's Board of Directors and staff on all youth activities.

Included in the Council's current studies is an evaluation of procedures, results, and values of pre-concert study and follow-up work with students.

Director of Youth Education

Effective for the 1967-68 season, the Orchestra engaged a full-time Director of Youth Education, Allan Miller, who also will serve as conductor of youth concerts, succeeding Elyakum Shapira in that capacity.

The new conductor of youth concerts is desirous of placing special emphasis upon providing an enjoyable musical experience for the students. Audience participation will be increased during the current year, a simplified plan of dismissing students from the concerts has been devised, and use of the large placards for announcement of works being played will be discontinued.

New Concert Series

A new series of 3 double concerts titled "The Children's Lyric Series" will be presented under the musical direction of Peter Herman Adler, Music Director of the Baltimore Symphony, and will feature opera, ballet, puppets, and the winner of the Orchestra's new competition for young instrumentalists. The concerts will be presented on two Saturday afternoons and one afternoon during the Christmas holidays. Season ticket prices for the 3 concerts range from $3.00 to $7.50.

SUMMARY OF 1966-67 BALTIMORE SYMPHONY YOUTH CONCERTS - 8 Series

1. Youth Concerts Played for Baltimore City Schools

Number:	18 performances
Conductor:	Elyakum Shapira
Sponsorship:	Baltimore City Schools and Baltimore Symphony
Financing:	Grant from the City of Baltimore (to the Orchestra Association)
Attended by:	Students in Grades 4-12
Performed in:	Lyric Theater and High School Auditoriums
Time:	School day mornings
Transportation:	School buses for concerts in the Lyric Theatre
Transportation Cost:	Free
Admission:	Free

2. Youth Concerts Played for Baltimore County Schools

Number:	16 performances
Conductor:	Elyakum Shapira
Sponsorship:	Baltimore County Schools and Baltimore Symphony
Financing:	Grant to the Orchestra Association from Baltimore County, and contracts with individual schools
Attended by:	Students in Grades 4-12
Performed in:	Lyric Theater and High School Auditoriums
Time:	School day mornings
Admission:	$.50
Transportation:	Buses to Lyric Theater
Transportation Cost:	Varies according to school

3. Run-out Youth Concerts Throughout the State of Maryland

Number:	23 performances
Conductor:	Elyakum Shapira
Financing:	Grant to the Orchestra Association from the State of Maryland and contracts with local schools and other groups.
Sponsorship:	Baltimore Symphony
Attended by:	Students in Grades 4-12
Performed in:	School Auditoriums
Time:	School time
Admission:	Varies, some free

4. Youth Concerts Played for Private and Parochial Schools

Number:	6
Conductor:	Elyakum Shapira
Sponsorship:	Baltimore Symphony
Financing:	Baltimore Symphony and ticket sales
Attended by:	Students, Grades 4-12
Performed in:	Lyric Theater - seating capacity, 2,620
Admission:	$.50
Transportation:	Buses

5. Youth Concerts Played at Goucher College

Number:	14 performances (open rehearsals)
Conductor:	Elyakum Shapira
Sponsorship:	Rockefeller Foundation American Music Project
Financing:	Rockefeller Foundation, Orchestra Association, Goucher College, City School Contract P.L. 89-10, Title I funds
Attended by:	Elementary and Secondary Students
Performed in:	Goucher College Auditorium
Time:	School day
Admission:	Free
Programming:	Special Series titled "American Music Festival Series" featuring contemporary works, and offered as "Open rehearsals"

6. Youth Concerts under P.L. 89-10, Title I Grant

Number:	13 performances
Conductor:	Elyakum Shapira
Sponsorship:	Baltimore City and Parochial Schools
Financing:	P.L. 89-10, Title I Grant
Attended by:	Elementary and secondary students
Performed in:	Lyric Theater and School Auditoriums
Time:	School day
Admission:	Free
Transportation:	Buses to Lyric Theater

7. Kinderkonzerts

Number:	4 performances
Conductor:	Harry John Brown
Sponsorship:	Baltimore Symphony
Financing:	Ticket Sales
Attended by:	Anyone purchasing a ticket, geared to pre-school age
Performed in:	2 in Lyric Theater and 2 in a Frederick Maryland School Auditorium
Time:	During Christmas Holidays
Admission:	$1.50 average

8. Small Orchestra Concerts under P.L. 89-10, Title I

At the end of the 1966-67 season, an extra week of services was added for a 34-piece orchestra.

Number:	9 performances, 1 program
Conductor:	Elyakum Shapira
Financed by:	P.L. 89-10, Title I funds
Attended by:	Elementary students
Performed in:	City school buildings
Admission:	Free

HISTORY OF YOUTH CONCERTS IN BALTIMORE

The Baltimore Symphony presented its first youth concert on a Saturday in February 1924. Under the direction of Gustav Strub, the Orchestra presented a series of three Saturday morning youth concerts that year. Apparently, this format continued until 1940 when, under the direction of Massio Freccia, the Baltimore Symphony began its in-school concerts, presenting 12 each year for the Baltimore City schools.

Concerts in the Baltimore County Schools began during the 1955-56 season with as many as 22 concerts being presented in one school year. A total of 19 concerts will be presented for the Baltimore County schools during the 1967-68 season including three in the Lyric Theater.

COORDINATING WORK OF SCHOOLS AND ORCHESTRA

Note: The Youth Concert Study was focused on concerts affecting students in the City of Baltimore. The overall program, however, involves schools throughout the county and state as well, and many references are made both to city and county schools in this report.

Concert Planning and Evaluation

Starting point for the relationship between Orchestra and schools for planning and evaluating student concerts in Baltimore rests in the financial structure. Public monies from State, County and City, totalling approximately $250,000 to be used for educational activities account for approximately 25% of the total annual income of the Baltimore Symphony Orchestra. A project of this scope demands maintenance of close cooperation between schools and Orchestra, as has been done in Baltimore, in order to achieve a smooth functioning and effective educational experience for students.

The two big school systems of the area (Baltimore City and Baltimore County) provide a large percentage of the Orchestra's total student audience, the remainder coming from private and parochial schools, special interest groups, and from various schools around the state. The two large school systems realize the value of coordinating their ideas concerning student concert projects and usually find themselves in natural agreement when it comes to presenting suggestions to the Orchestra realizing, meantime, that the Orchestra has many complex operating problems that must be given careful consideration.

A prime example of orchestra-school joint planning had to do with policies relating to first chair players. Customarily the first chair players (section heads) of the Orchestra were not required to play student concerts. They were formed into ensembles and arrangements were made for these musicians to perform in elementary schools in lieu of playing the full orchestra student concerts.

Such an arrangement was possible, of course, only because of the financial arrangements already in effect relative to the Orchestra's educational activities.

The formal structure for concert planning consists of an advisory committee composed of the directors of music education from Baltimore City and County schools, elementary and secondary vocal supervisors, private school representatives, and representatives of Young Associates of Baltimore - one of the units of the Symphony Women's Committee.

The committee is scheduled to meet with the conductor of the student concerts and the Orchestra's manager at least once a year for evaluation of the current work and planning for the coming year. The

annual meeting has been cancelled the last year or two due to conflicting schedules of participants.

Through the years of committee work, however, various aspects of concert presentations have been changed and improved especially in the non-musical and aural aspects of the concerts, according to a number of educators.

The director of music education for the city schools is of the opinion that school-orchestra cooperation and efficiency of operation could be further enhanced if a full-time orchestra-school coordinator were engaged, with the salary to be borne jointly by Orchestra and the schools. He feels that a further step in closer coordination that bears serious consideration would be for the schools to engage a conductor for the all-city student orchestra who also would serve as conductor for Baltimore Symphony student concerts, thereby easing the present heavy work load of the Orchestra's associate conductor.

In the opinion of one school administrator, the size of the school system precludes involvement of the teachers in any but the student preparation phase of the total operation, the planning and evaluation of concerts being primarily a school administrative function.

In conjunction with concerts played in school buildings, the Orchestra sends to each school an information sheet covering the many production details that the school should arrange, including the following: (See Appendix N)

1. Arrival time of the Orchestra's equipment vans.
2. Need for wooden ramps to be used in moving of heavy instruments over steps.
3. Auditorium temperature
4. Lighting
5. Stage to be cleared before Orchestra arrives with exception of chairs, music stands, and podium.
6. Stage set with reference to acoustical needs.
7. Dressing rooms
8. Microphones
9. Statement regarding whether or not a piano will be needed.

10. Statement prohibiting the making of tapes without specific permission to do so.

11. Request that, if possible, coffee be served to musicians between concerts if a pair is being played. The musicians are willing to pay for the coffee if it can only be made available.

12. Request that one person be placed in charge of heating and lighting arrangements.

Scheduling

Concerts are played on school days usually between 9:30 and 11:30 AM. Both single concerts and back-to-back concerts are presented.

School concert coordinators handle the intricate logistics of scheduling locations of concerts and assigning seat allocations to individual schools.

Attendance and Transportation

City school policies prohibit charging students for school materials or school activities. City school student attendance at concerts, therefore, is dictated by availability of school buses needed for concert transportation. These logistics are further complicated by school bus seating capacity.

Basic policy of the city schools is to have an entire class and the teacher attend a concert. School buses have capacity for 64 passengers. If class units do not work out in multiples of 64, then a problem arises as to which students shall be selected to attend.

The school music education concert coordinators allocate some concert seating space and bus transportation to each school. It becomes the responsibility of the individual school administration to decide which students shall attend.

Elementary schools generally give priority to 6th grade students, with 4th and 5th grade students attending from some schools.

Secondary schools customarily give priority to students in music classes.

Due to lack of sufficient school buses being available, it occasionally is not possible to use the full seating capacity for student concerts presented at the Lyric Theater although every effort is made to juggle seating space between city and county schools so that fullest possible use is made of concert opportunities.

County schools have more leeway in regulations affecting charges and transportation and some of the schools charge some of the students $1.00 admission which includes bus fare, thereby permitting those schools to charter commercial buses.

Limited parking facilities at the downtown Lyric Theater demand careful organization of bus loading and unloading. Upon arrival at the Theater, bus drivers are directed by a coordinator using walkie-talkie equipment as to unloading and pick-up procedures.

At the conclusion of the concert, the audience is dismissed by bus units, the bus numbers being called out from the stage and students advised where they will find their buses. This process can take up to 40 minutes, especially on a rainy date when traffic is slow, but has been considered preferable to turning two thousand students out on a busy city street to fight their own way to their buses. (See page 7)

An alternate procedure that has been used with some success is to have the students identify their bus drivers as they walk through the lobby and follow the driver to the bus.

Study responses from 79 teachers indicated that 66 were satisfied with transportation arrangements.

59% of 44 elementary classroom teachers voluntarily gave the following breakdown on the approximate percentage of their students attending concerts.

BALTIMORE TABLE NO. 3

APPROXIMATE PERCENTAGE OF CHILDREN IN ELEMENTARY CLASSES ATTENDING CONCERTS

0 - 25%	25 - 50%	50 - 75%	75 - 99%	100%
1%	0	1%	10%	14%

Audience Supervision

Teachers are in attendance at all concerts.

For concerts presented at Lyric Theater, students are shown to their seats by theater guides, and each group of approximately 60 students is supervised by one teacher. Some schools follow a practice of not permitting problem children to attend concerts, a procedure that is questioned by one principal who commented that so-called problem children may not prove to be problems when attending concerts.

About 90% of the teachers working with elementary children, and 31 of 36 secondary vocal teachers rated student concert behavior as either "excellent" or "good".

Promotion and Publicity

Promotion developed by the Orchestra is focused chiefly on informing the public of the educational service given by the organization in conjunction with student concerts and is handled through newspaper feature stories and the Orchestra's own publications.

Promotion developed by the schools consists of working materials related to concert scheduling and student preparation.

Several school administrators expressed the opinion that youth concert activities are not given sufficient community-wide coverage and that a good public relations opportunity was being missed by both schools and Orchestra.

Concert Preparation and Follow-up

Leadership of schools and Orchestra is of one mind concerning the purpose of student concerts - they are conceived solely as an integral part of a student's total music education. It follows naturally, then, that pre-concert study shall be given the students by the schools.

Orchestra management and conductor each termed concert preparation as "absolutely necessary". The conductor stated he always can tell which groups of students have been prepared for concerts. "I can see it in their faces. The prepared students are alert, are willing to participate in our program discussions at concerts. Granted that students have had pre-concert study, it then is possible for the conductor to hold their interest at the concert through his verbal comments and by maintaining a high level of performance."

Baltimore City schools and Baltimore County schools cooperatively prepare study materials for use by teachers, each system doing the work on alternating years. Current practice calls for the Orchestra to file program listings with the schools not later than August 31. School music administrators would like to have it even earlier, preferably by the early part of the summer, in order to facilitate preparation of study materials.

Whenever possible, entire classes attend concerts which means that, with rare exceptions, all students in a class receive concert preparation. Regardless of whether or not they can attend a given concert with their classes, classroom teachers are encouraged to attend at least one concert each year given for their own students' age group to aid them in concert preparation and follow-up activities.

Classroom teachers are encouraged to use school library source materials, to work with the recognition and function of orchestral instruments, to use theme charts, and generally to review the teaching of the classroom music specialists.

Although Baltimore City schools use educational radio and commercial television time for instructional purposes, no direct concert preparation ordinarily is done through these media.

During 1966-67, the school music television program WBAL-TV, titled "Accent on Music" featured taped interviews with Virgil Thomson and Aaron Copland whose music was played on one of the youth concert programs. "Accent on Music" broadcasts are presented over a two-month period in the spring and often feature children and teachers as performers.

In some previous years, some concerts were broadcast over the radio. Thematic charts, transparencies for use with overhead projectors, recordings and concert tapes were used.

Elementary School Concert Preparation

Actual materials used during 1966-67 contained some interesting sections for use by teachers. (See Appendix O for outline and examples.) No specific materials were prepared for distribution to students.

Preparatory materials used in 1965-66 were considered by a number of teachers to be very effective. They were designed more for use by music specialists than was the case for 1966-67 materials and included detailed analyses of each composition, charts of themes, extensive but realistic lists of references, recordings, and other materials, suggested concert preparation activities. (See Appendix O)

When asked if they developed their own materials for concert preparation, 32 of 44 classroom teachers said they did, as did 26 of 35 elementary classroom specialists.

Elementary music supervisors felt strongly that music for youth concerts should be selected from materials already available to elementary teachers such as "Keyboard Junior", "Adventures in Music", the RCA Basic Record Library Series and the Bowmar recordings.

Generally speaking, 36 classroom teachers responding to Study questionnaires considered the teachers' guides prepared by the schools to be adequate for their purposes. 86% of elementary classroom music specialists concurred. Teachers who used the materials rated them as follows:

BALTIMORE TABLE NO. 4

RATING OF ELEMENTARY TEACHERS' STUDY GUIDE

	Excellent		Good		Fair		Poor	
	A	B	A	B	A	B	A	B
Provides sufficient information	8	19	23	13	4	1	0	0
Clearly organized	15	21	25	12	2	1	1	0
Suggested supplementary material available	11	12	13	12	6	8	7	2

Column A - Elementary Teachers
Column B - Elementary Music Specialists

Several music specialists expressed the opinion that elementary program materials were within the classroom teacher's grasp as far as biography and general statements about music were concerned, but that themes, terminology and technical materials were not within the average teacher's grasp. (The different emphasis in preparing 1965-66 and 1966-67 study materials has been noted.)

BALTIMORE TABLE NO. 5

MUSICAL BACKGROUND NECESSARY TO USE ELEMENTARY PROGRAM MATERIALS
(37 Elementary Music Specialists)

A Great Deal	A Reasonable Amount	Very Little	None
5	11	13	1

Another specialist suggested that a simplified version of the teachers' guide be distributed to students, highlighting materials presented to the teacher including themes, and leaving space for students to make notes.

Suggestions and Comments

Elementary classroom teachers

"I do not think it is necessary to have a musical background to understand the teacher's guide. It is an excellent release and provides adequate information for pre-concert preparation (when it is available)." (4th grade teacher)

"Pupils are trained to use reference books for information about the lives of composers . . . Records are brought in and played from 8:45 to 9:00 AM so pupils can learn to recognize instruments and melodies." (5th grade teacher)

"Sometimes if a melody is prominent, it is copied and children are urged to play it on bells, etc. Usually a film strip demonstrating the various instruments is shown. Children demonstrate on their instruments." (6th grade teacher)

Elementary music specialists and supervisors

"Explanatory charts (themes) and tapes of the music should be continued."

"Have the instrumental classes give demonstrations."

"The key position occupied by the music specialist in preparing the elementary child for a concert was fully recognized and a suggestion was made that workshops be held for new specialists to acquaint them with the procedure used in preparation and to also have them observe the more experienced music specialists.

"Don't assume previous knowledge of the symphony orchestra. Start from scratch - do some real teaching."

"Use an experimental attitude. Why use traditional methods when something else might work better if tried."

"Programs should be offered beginning in the fourth grade and should be mainly demonstrations, as a first experience."

Secondary School Concert Preparation

By doing a thorough job of preparing all elementary students for concert listening, it is hoped that a strong enough foundation will have been established that general secondary students (those who are not in music classes and therefore do not receive special preparation) will receive sufficient program guidance by listening to the conductor's verbal comments at concerts.

Concert preparation materials for use by secondary school music teachers and specialists likewise vary from year to year just as is the case for elementary student materials.

In 1965-66, for instance, secondary school concert guides contained 7 pages of clearly reproduced thematic material that was playable at the piano. A letter breakdown of the composition's form (ABA, e.g.,) correlated nicely with thematic material. The material included a suggestion that teachers not attempt to prepare students in each of the four compositions included in the program, but concentrate on one or two of them.

One junior high school vocal teacher observed that "if I find that a work to be played may be too heavy, I generally find a work that has more interest and use this as a motivation for the larger work."

28 secondary vocal teachers of 37 answering Study questionnaires thought the guides prepared for their use were adequate. The rating of the materials is given below.

BALTIMORE TABLE NO. 6

RATING OF SECONDARY TEACHERS' GUIDES

	Excellent	Good	Fair	Poor
Provides sufficient information	18	12	3	-
Clearly organized	20	11	1	-
Suggested supplementary materials readily available	9	8	6	6

Concert Follow-up

Classroom follow-up was done on an individual basis with about 64% of 67 music specialists at both levels conducting discussions, assigning written and oral reports, administering tests and replaying some of the music.

> "In one school I had a 'Little Concert Series' assembly at which time the pupils who attended the symphony concert shared their experience with the other intermediate classes. I brought recordings for the group to hear." (Elementary classroom music specialist)

25 of 44 elementary classroom teachers reported some sort of follow-up. Separate materials developed specifically for post-concert follow-up had been prepared in the past, but, in the interest of keeping the staff interested by varying the approach to concert preparation and follow-up, this practice was discontinued. In their current form, the guides provided for follow-up activities, if the teacher were inclined to do it.

PROGRAMMING

The basic philosophy, mutually supported by schools and Orchestra is that student concerts shall qualify as valid, enjoyable, educational experiences. There are, naturally enough, differences of opinion from time to time between music educators and the Orchestra's leadership as to the most effective ways of achieving this goal when it comes to programming and various concert production procedures.

For instance, elementary music supervisors urge that concert music be selected from commercially published materials readily available to them such as music included in "Keyboard Junior", "Adventures in Music" series, etc.

Integration of school concerts into the music education curriculum with carefully structured concert preparation, although a procedure strongly supported by both schools and Orchestra leadership, nevertheless requires the Orchestra to play many, many repetitions of the same program - a situation that holds within it inherent threats of program performances becoming stereotyped and "stale". It is up to the conductor to do whatever he must to avoid such sterility.

Next, of course, comes the ever present problem of costs with special reference to royalty and rental fees for contemporary music. Such cost, for instance, for one performance of a work that is considered valuable for use in student concerts throughout the country is $25.00. Were an orchestra presenting that work for only 3 or 4 student concerts a year, the total of $75 to $100 in rental and royalties would not be prohibitive. If it is to be performed in, say 20 or 25 different programs, the cost becomes a major item and a factor that undoubtedly would affect programming plans.

So it is that programming for nearly 100 student concerts a year presents many inherent problems not easily solved to the complete satisfaction of all concerned, but compromises must be dictated by the basic goals of the undertaking - that of providing a valuable, educational asset for students of the area.

In Baltimore, it has been the young associate conductor of the Orchestra who carried the primary responsibility of choosing music that was helping to form the musical tastes of some 100,000 children a year. He was assisted, of course, by the advisory committee of music educators, the Orchestra's music director and management.

Programs for Baltimore Symphony youth concerts are geared to the age of the audience for which they are played. Approximately half the concerts are played for elementary grades 4-6, with the remainder played for junior and senior high school students.

The following is the breakdown for 1966-67 youth concert programs:

Programs for Elementary Grades	Programs for Secondary Grades	Number of Performances	
Program I		19	
Program III		20	
Program V-A		4	
	Program II	14	
	Program IV	13	
	Program V-B	7	
American Music Project at Goucher College for elementary and secondary students		14	rehearsals of different music
Kinderkonzert program		4	

With the exception of the Kinderkonzerts, all youth concerts were conducted by Elyakum Shapira.

Conductor's Viewpoint

The basic philosophy was to present "music of the masters" rather than choosing music for its "sure fire" qualities. As a part of this philosophy, no use was made of special attractions for the youth concerts such as puppet theater presentations, visual aids, etc., although occasionally professional soloists were presented. Neither were programs based on a specific concert theme.

The conductor felt that the specific goals to be reached in youth concerts were:

1. To help the child overcome his feelings of mystery and uneasiness toward serious music;

2. To implant good listening habits;

3. To make the concert an enjoyable listening experience rather than a class lesson.

As a general guideline, he tried to correlate the length of compositions with age and attention span of the student and found that a maximum of approximately one minute of music per one year of age worked out satisfactorily. (10-year-olds can enjoy a work of up to about 10 minutes in length.)

The conductor would like to have a clearer division of age groups attending the concerts, and would recommend separating junior high audiences from senior high audiences to further enhance programming that can be geared to students of a given age and listening experience. He questioned whether or not primary grade students are ever ready for symphony concerts by the full orchestra.

He found good response from students and music educators to carefully selected contemporary music but, in the experiment with all-contemporary programs presented for elementary and secondary students in the Goucher College series, audience response indicated that these programs offered too much of a concentration of the unfamiliar. "We lost those youngsters within the first ten minutes", he commented.

Verbal commentaries are held to be essential in the concerts but, commented Mr. Shapira, "Little people are just short adults and should be treated as adults - not talked down to and patronized."

Concert Presentation Procedures

Customarily, the Orchestra chooses 6 different youth concert programs for the entire year - 3 for elementary grade students, and 3 for secondary grade students.

Advance announcement is made of only some of the works that will be performed in each of the separate programs. The remaining compositions are chosen by the conductor, are not announced in advance, but are billed as the concert "surprises". It is felt that this procedure not only permits the students to have some "free" listening experience without advance preparation, but it also helps relieve the monotony for the Orchestra of endless repetitions of identical programs throughout the year.

Student Participation. Student performing groups occasionally are presented with the Orchestras as, for instance, presentation of a high school girls' chorus singing Mendelssohn's "Midsummer Night's Dream" with the Orchestra.

Audience participation consisted chiefly of students giving answers to the conductor's questions and occasional rhythmic responses. Elementary music personnel seemed to want students to participate by playing bells and song flutes during concerts but these suggestions had not been adopted.

Narration. The narration by the conductor was brief, interesting, involving the audience in the pronunciation of names, short answers to questions, etc. Humor, control and interest were part of this successful conductor-audience relationship.

Placards (large program cards) giving name of composition, composer, etc., were mounted on stands on stage in lieu of printed programs. (See page 7)

Evaluations, Comments and Suggestions Made by Music Educators

80% of the elementary classroom teachers queried thought the music played for their pupils was suitable, while about 64% of the instrumental specialists were satisfied with it, considering both elementary and secondary levels.

Elementary grades

> "No suggestions, as I thought the selections were very well chosen and appropriate for the age group. However, the concert rehearsal the children attended at Goucher College last spring seemed beyond them. They did not understand nor especially like the contemporary music." (6th grade teacher)
>
> "The large program cards are fine. They are easily read from the stage. Rattling of several hundred programs might very well be disconcerting to musician and listener." (5th & 6th grade teacher)
>
> "Concerts could be organized to present:
> 1. Work of one composer.
> 2. Work of composers of a certain period of time.
> 3. Work similar but written by different composers."
>
> "Pupils could be guided to make comparisons and note relationships that exist because of the time during which the composer wrote and the effect on his music." (Elementary classroom music specialist)
>
> "There should be more familiar music played so that the children can feel a sense of achievement at recognizing music they already know." (Elementary classroom music specialist)

Secondary grades
Instrumental specialists:

> "Sometimes the young and disadvantaged youths need someone to identify with - a hero! Perhaps a young soloist, or a soloist who is a Negro can help bring

some of these children out of their lethargy or shake their indifference. At any rate, it is always good to give the public something that is good, for the Lord knows that much that is poor comes their way through the medium of television, radio and the movies." (High School instrumental teacher)

"For the sake of our particular socio-economic population, and their particular lack of background, more programmatic music would be beneficial. I feel that solo performance does not make the impact that full orchestra literature does." (High School instrumental teacher)

"As the youth concerts continue, they ought to be geared to those who have been exposed previously, the more experienced. They should be very basic and entertaining for the group that is just being introduced. It might be wise to develop an overall four or five-year plan of just youth concerts geared to definite purposes of presentation. Select your audiences with this in mind and then make your point." (Senior High School instrumental teacher)

"I feel that the Music Division, along with the music teachers, should make up a list of selections that would be of greater interest to the pupils." (Junior High School vocal teacher)

"I feel a more efficient way of handling the 'program notes' (given by a narrator) would be to use an excellent speaker, either one with an educational background in the teaching of public school music, or to have program notes prepared by the conductor and a representative from the Music Division, and presented by a fine speaker." (Senior High School instrumental teacher)

The effectiveness of the narration had improved over the past few years, according to various observers.

The use of a program theme was considered to be a restrictive factor by the two supervisors immediately responsible for elementary classroom and instrumental instruction.

High school vocal teachers:

"Use of music of more contemporary than late Classical and Romantic periods. The student is usually aware of 'today's happening' and completely uninterested in the past."

"There are some things (works) that are familiar enough for us to say 'everyone knows that'. I think one of these 'war horses' should be on every program. This would tend to build warmness between the students and the very dignified symphony in a very 'uppity' place."

"More compositions by modern musicians or featuring vocal groups or soloists in perhaps Randall Thompson's Testament of Freedom or Howard Hanson's Beat Beat Drums would arouse much interest."

"Have participation by a school chorus accompanied by the orchestra or a young school soloist, if found capable . . . Never play down to the group. If they are prepared first, they can grasp the most difficult when the age group is limited to senior high students."

YOUTH CONCERT EVALUATIONS, COMMENTS AND SUGGESTIONS

When asked if youth concerts were achieving the goals that they, as teachers, had set for them, 91 percent of a total of 44 elementary classroom teachers thought that they were, and 81% of the secondary vocal teachers made the same judgment.

Instrumental specialists, when asked to consider the effect that youth concerts by the symphony orchestra musicians had on their students, gave the following information:

BALTIMORE TABLE NO. 7

RATING OF EFFECT OF YOUTH CONCERTS

	Favorable	Not Evident	Unfavorable
Attracting new students (recruiting)	16	7	1
Regular concert attendance	10	5	0
Conduct in student rehearsals and concerts	16	5	1
General student enthusiam for music	23	6	0

Music Educators' Individual Comments

Elementary

"The symphony concerts have done quite a lot to help our students develop an appreciation for music. They have created a great deal of interest in our instrumental class. We have more children wanting to study than we have instruments alloted to our school."

"Two small ensembles featuring the harpist duo and the brass quintet provided by the Young Musicians Series were informative, delightful, and inspiring." (6th grade teacher)

The one constant comment was on the need for more concerts for more students.

"I suggest that the concerts should be a little longer. . . . My own pupils have stated on several occasions that the concerts were too short. If the program is geared to the age group, I have no doubt that the pupils would maintain their interest." (4th grade teacher)

"Introduce the instruments by families. Allow the listener to hear the sound of each. Relate short

history of each. Pupils could associate the picture and recorded sounds with the real McCoy." (5th & 6th grade teachers)

"1. Use pupil evaluation sheets following concerts to ascertain likes, dislikes and reasons for same.

"2. Accept pupil requests in making up program.

"3. Discontinue concerts in gymnasiums and other auditoriums where a proper setting for real music appreciation and enjoyment cannot be had." (5th & 6th grade teacher)

"I think that the youth concerts would be far more satisfactory if they were performed by groups devoted completely to this purpose. Their programming might be more effective, realistic and satisfying if this could be done." (Elementary classroom music specialist)

FINANCING

Baltimore Symphony student concerts are financed almost exclusively from public funds, the exceptions being the modest financial arrangements made between the Orchestra and a few private and parochial schools and special interest groups for occasional concerts.

Public funds invested in concerts for students include the following annual grants:

State of Maryland	$100,000
County of Baltimore	20,000
City of Baltimore	120,000
Total	$240,000

Funds from P.L. 89-10 educational projects swelled the total in the last two years:

1965-66

Title I funds, Baltimore City	$36,100
Title III funds, Baltimore County . . .	21,000
Total	$57,100

1966-67

Title I funds	$27,400

The regular grants totalling $240,000 comprise approximately 25% of the total annual income of the Orchestra, whereas educational concerts comprise almost 50% of the total number of concerts presented each season. It becomes immediately obvious that the Orchestra Association makes a substantial investment in the education program over and above the funds provided by City, County and State.

ENSEMBLES

Under sponsorship and management by the Orchestra Association, two ensembles presented a total of 11 performances in school auditoriums, gymnasiums and classrooms in 1966-67. Financing came under public funds allocated for the Orchestra's educational work.

The ensembles are composed of first chair players from the Orchestra and include a string quartet and a woodwind quintet. Their ensemble rehearsals and performances come within the Orchestra's contractual services in lieu of playing with the Orchestra for student concerts. The ensemble musicians receive additional fees of approximately $1,000 a year for this work.

The principal violist of the Orchestra is in charge of the string quartet, and the principal horn player is responsible for the woodwind quintet. Programming is handled by these two leaders in consultation with the Orchestra's music director. Ensemble performances include instrument demonstrations, verbal discussions concerning the instruments, musical form, etc.

Performances for elementary students make extensive use of short pieces and movements of longer works. Complete longer works are included in programming for junior high and high school students.

STUDY OF YOUTH CONCERTS IN CINCINNATI, OHIO

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE

	Page
Fact Sheet	178
Cincinnati Schools, Summary	179
Music Education in Cincinnati Public Schools	180
Cincinnati Symphony Orchestra Youth Concerts, Summary	185
History and Philosophy of Student Concerts	187
Procedures Used in Conjunction with Youth Concerts	190
Young People's Concerts	190
Concert Planning	190
Scheduling	191
Ticket Sales and Transportation	192
Attendance	192
Audience Supervision	192
Concert Preparation and Follow-up	192
Programming	195
Junior High School Concerts	198
High School Concerts	198
In-School Chamber Orchestra Concerts	202
Kinderkonzerts	204
Ensemble Concerts	204
College-University Concert Activities	205
Cincinnati Symphony Youth Orchestra	206
Evaluation of Student Concerts	206
Financing	208

FACT SHEET - CINCINNATI, OHIO

THE CITY (See also Appendices D -)

Population Data: (1960)	Corporate population	502,550
	Metropolitan area	1,268,479
	Whites in corporate population	78.2%
	Negroes in " "	21.6%
	Other non-whites in "	0.2%
Economic Base:	Manufacturing	
Income Data:	Median family income	$ 5,701 (annual)
	19.6% of families earned less than	$ 3,000 "
	35.8% " " " over . .	$10,000 "
	Designated major poverty areas (1966) 3 with 296,000 persons	
Education Data: (1960)	Of Cincinnati residents 25 years or older: 8.2% had completed less than 5 yrs. of school	
	33.6% had completed high school or more	
	Median number school years completed - 9.7 yrs.	

THE ORCHESTRA - THE CINCINNATI SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$1,422,682
Length of season	46 weeks
Total number of musicians	95
Total number of concerts played . . . . . (plus 43 concerts on world tour)	194
Total number of youth concerts	114
Estimated gross attendance at youth concerts	155,140

President: Laurence L. Davis
Music Director: Max Rudolf
Manager: Lloyd H. Haldeman

Conductors of youth concerts: Erich Kunzel, Assistant Conductor
(Sigmund Effron, Concertmaster
Conductors of (John Beroset, Violinist and
In-school chamber orchestra (Personnel Manager
concerts (Erik Kahlson, Principal Violist

Coordinator of youth concerts: Patti Page Davis

CINCINNATI SCHOOLS - SUMMARY (1966-67 data)

Public school enrollment 88,391

Cincinnati Public Schools

Superintendent — Wendell H. Pierce
Director of music education — John W. Worrell
Coordinator of youth concerts

Annual per pupil expenditure (1965-66) $482.04
Grade structure: Pre-school, Kindergarten, 6 - 3 - 3

Schools:

Elementary Schools (Grades K-8, some fewer grades)	70
Elementary-Junior High Schools (K-8)	1
Junior High Schools (Grades 7-9. One grades 7-8)	13
Junior-Senior	5
Senior High Schools (one, grades 10-12; two, grades 9-12)	
Special Schools and Classes (Physically, Emotionally, Mentally Handicapped)	13

School Facilities and Programs:

Educational Television Station
Adult and Continuing Education
Cincinnati Cooperative School of Technology (post-graduate)
Summer School Programs
School-Community Service Center (OEO funds)

Representative Cultural and Educational Institutions

Cincinnati Summer Opera
Cincinnati Symphony Orchestra
Cincinnati Youth Symphony
May Festival
Edgecliff Academy Shakespearean Festival
Playhouse-in-the-Park
Schubert Theatre
Cincinnati Art Museum
Flair Gallery
Taft Museum
Hamilton County Library
Historical and Philosophical Society Library
Contemporary Arts Center
Art Academy of Cincinnati
Hebrew Union College
Our Lady of Cincinnati College
University of Cincinnati and its College Conservatory of Music
Xavier University

MUSIC EDUCATION IN CINCINNATI PUBLIC SCHOOLS

Although Boston can claim the first paid music specialist in public education in this country, (engaged in 1838), Cincinnati preceded Boston in offering music in the schools on a voluntary basis in 1837. It became a regular branch of instruction in 1844, probably in grades 4 through 12. Music was taught in primary grades beginning in 1855. For 90 years, 1847 - 1938, all high school students had to take 4 years of music. Orchestras evidently began appearing in high schools in 1872, and the elementary instrumental program began in 1912.[1]

CINCINNATI TABLE NO. 1

MUSIC EDUCATION STAFF - CINCINNATI PUBLIC SCHOOLS
(Total Staff 128)

DIRECTOR OF MUSIC EDUCATION
(Supervisor of Music)

VOCAL-GENERAL	INSTRUMENTAL MUSIC
Elementary	
In 71 schools (includes one K-8): Associate Supervisor of Music 51 Elementary Classroom Music Specialists (1 also jr. high)	4 String teachers (1 Title P.L. 89-10) in 20 schools 18 Instrumental Fee System Teachers (13 taught piano only)
Junior High	
In 18 schools: 24 Vocal-General Music Teachers (7 also instrumental, 1 also Elementary)	In 18 schools: 21 Instrumental Specialists (7 also vocal, 8 also Senior High)
Senior High	
In 8 schools: 8 Vocal Teachers (3 also Jr. High, 1 also Instrumental)	In 8 schools: 10 Instrumental Teachers (8 also Jr. High, 1 also Vocal)

[1] Course of Study for Year 1923-1924, Cincinnati Public Schools.

Staff. The elementary classroom music specialists, included several part-time teachers and 2 who also taught other subjects. Elementary instrumental music was handled by 4 full-time string teachers and 18 teachers who worked on an individual lesson fee basis. One junior high vocal teacher also taught English, and 1 taught part-time.

Elementary Music. Each elementary school received services of a music specialist on an alternating-day basis in intermediate grades. In primary grades and kindergarten, the required 100 minutes of elementary classroom music each week was taught by classroom teachers with some specialist assistance. The average music specialist covered 1 or 2 schools and the average classload was about 6 each day. From 40 to 50 minutes was spent with each class.

Both the Orff and Kodaly methods of teaching music in elementary grades were used in Cincinnati. The recorder also was taught under supervision of elementary classroom specialists.

An all-city boys' choir, composed of 4 boys from 5th and 6th grades in each school, performed Britten's Noye's Fludde as a pilot project for the Ohio Arts Council.

Students from 2 different Cincinnati elementary schools were chosen to sing in the biennial May Festival Children's Choir made up of children from the greater Cincinnati area. A similar high school group also was formed every other year.

Secondary Music. General music was required for 1 year in junior high school on an alternating-day basis, and was an elective for the remaining 2 years. Band, orchestra or choir could be substituted for general music. College preparatory students in secondary schools often took music on an alternating-day basis.

Most beginning instrumentalists had their initial experience in summer school between 6th and 7th grades, although beginning classes were available in 7th grade during the school year.

All senior high schools had stage bands after school and many schools presented musicals each year. All-City Choir was an extra-curricular activity for the more capable singers.

It was possible in both vocal and instrumental music to obtain credit for private lessons for 2 units of the 16 required for graduation.

Another unique opportunity was provided a few advanced high school students by the Cincinnati College Conservatory of Music to earn 2 years of college music credit while attending high school.

CINCINNATI TABLE NO. 2

MUSIC EDUCATION CURRICULUM - CINCINNATI PUBLIC SCHOOLS

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Gr. K-6)	Beginning Winds, Percussion, Brass Instruction (grade 4) Class Piano in 19 schools (grade 2 -)
Junior High	
General Music (required Gr. 7, elective Gr. 8-9) Mixed Chorus, Grade Level Chorus Small Ensembles	Beginning (Gr. 7) Instruction and Intermediate Instruction Band Orchestra
Senior High	
Girls', Boys' Glee Clubs Mixed Chorus Small Ensembles Applied Music Credit	Orchestra Band Stage Band Small Ensembles Applied Music Credit
Music Theory (2 years) General Music (2 years)	

Special Programs. One P.L. 89-10, Title I, project involved children in Saturday "art and museum treasure hunts" at the Art Museum. They observed instruments, paintings including instruments, participated in a "treasure hunt" of instrument identification in paintings, and attended a recital in the Museum.

A summer elementary arts and music enrichment program presented three different areas of experience to the child; Art and Music in Drama, Art and Music Past and Present, and Art and Music in Cincinnati. This latter area of experience included visits to Taft Museum, Flair Gallery and Music Hall (civic auditorium).

19 elementary schools offered class piano for students in grades 2 through 6. 4 years ago, an experimental program in

instrumental music was started and in 1966-67 was staffed by 4 teachers working in 20 schools giving 2 lessons a week per child. All but the string and keyboard lessons were paid for by the individual children. School-owned instruments were available.

Through a special fund, it was possible for children in grades 4 through 6 to take lessons at the Cincinnati College Conservatory.

School Board Financing for Youth Concerts

Ohio's state statutes enable school boards to make grants to symphony orchestras under certain circumstances, and in amounts not to exceed $25,000 per year. (Ohio Revised Code, Title 7, Municipal Corporations, Sections 757.03 to 757.08).

When a school board makes such grants, it has the "right" to nominate 3 persons for the governing board of the orchestra - one member of the board of education, the superintendent or assistant superintendent of the schools, and one person from the school system's department of music. The law states that these persons shall thereupon be elected as members of the orchestra's governing body, and that one of these three individuals has the right to be a member of the orchestra's executive committee.

The Cincinnati Board of Education, as of the beginning of the 1966-67 school year, had been making an annual grant of $10,000 to the Cincinnati Symphony Orchestra for 4 or 5 years for the purpose of financing in-school small ensemble concerts and talks by the Orchestra's conductors.

A serious financial crisis in the schools made it necessary to place before the voters the option of accepting or rejecting a tax levy. The levy was rejected in a special election held in November 1966, thereby necessitating elimination of a number of school services including those financed through the grant to the Cincinnati Orchestra.

4 of the 7 elected members of the school board discussed Cincinnati Symphony youth concerts and related activities with the music education research specialist for this Study just prior to the November tax levy election. Two of the gentlemen had attended youth concerts. The woman member had been actively involved in assisting with youth concerts and considered youth concert activities to be very important. All 4 persons mentioned the positive effect that youth concerts had exerted upon expansion of the school's instrumental music program.

In discussing the possibility that the grant to the Orchestra might have to be eliminated (should the tax levy fail to pass),

both men agreed that youth concerts were a legitimate budget item for the school board but did not consider them to be of top priority. One board member felt that, whereas the school board could legitimately allocate funds for in-school concerts and ensemble performances, school monies should not be allocated for student concerts presented at Music Hall which, he felt, should be financed from ticket sales and private contributions.

SUMMARY OF 1966-67 CINCINNATI SYMPHONY ORCHESTRA YOUTH CONCERTS
6 Series

1. Young People's Concerts

Number	18 performances, 3 different programs
Conductor	Erich Kunzel, Assistant Conductor
Sponsorship	Cincinnati Symphony Orchestra
Financing	Ticket sales and Orchestra Association funds
Attended by	Students in 4th through 6th grades
Performed in	Music Hall, seating capacity 3,718
Time	In-school time
Admission	$1.25 for 3-concert series; 50¢ single admission
Transportation	Chartered buses. Fare varies up to 75¢ per concert

2. Junior High Concerts

Number	3 performances, 3 different programs
Conductor	Erich Kunzel
Sponsorship	Cincinnati Symphony Orchestra
Financing	Ticket sales and Orchestra Association funds
Attended by	Junior high school students, grades 7-9
Performed in	Music Hall
Time	In-school time
Admission	$1.25 for 3-concert series; 50¢ single admission
Transportation	Chartered buses, children pay bus fare

3. In-School Chamber Orchestra Concerts

Number	84 performances
Conductors	Sigmund Effron, Concertmaster John Beroset, Violinist and Personnel Manager Erik Kahlson, Principal Violist
Sponsorship	Orchestra Association
Financing	Cincinnati Gas and Electric Co., The Coca-Cola Company, and modest fees paid by individual schools
Attended by	All students in a given school
Performed in	School buildings
Time	In-school time
Admission	Free

4. Kinderkonzerts

Number	3 performances, 1 program
Conductor	Erich Kunzel
Sponsorship	Orchestra Association
Financing	Ticket sales and Orchestra Association funds
Attended by	Intended for pre-school children, ages 3-6
Performed in	Music Hall
Time	During the Christmas season, Saturday 2:00 P.M., Sunday 2:00 and 5:00 P.M.
Admission	50¢ to $3.00

5. Various Area Special School Concerts

Number	8 concerts
Conductor	Erich Kunzel
Sponsorship	Various high schools
Financing	School fund, student activity fund payments, school endowment funds, parents' association funds
Attended by	Junior and senior high school students
Performed in	High school auditoriums
Time	In-school time - 9:30 A.M.
Admission	Free

6. College Concerts

Number	1 or 2 concerts per year
Conductor	Max Rudolf
Sponsorship	Cincinnati Symphony Association
Financing	The college sponsoring the concert
Attended by	Students in the college
Performed in	College auditoriums
Time	Noon
Admission	25¢

HISTORY AND PHILOSOPHY OF STUDENT CONCERTS IN CINCINNATI

In Cincinnati, the history of musical activities stretches back to a "select band" of soldiers at Fort Washington who entertained the villagers with music written by the then-contemporary composers - Haydn and Beethoven. An influx of German immigrants brought the Saenger Fest (choral festival).

The first student concert was performed in Cincinnati in 1858 - nearly 40 years before the founding of the Cincinnati Symphony Orchestra. Under sponsorship of the Philharmonic Society, 40 musicians conducted by Carl Barus presented a concert for young people on July 8, 1858. Admission was 25¢.

Program	
Mozart	Jupiter Symphony
Auber	Black Domino
Mozart	Overture to "Marriage of Figaro"
Rossini	Overture to "La Gazza Ladra"

A polka with variations was sung by Madam Sondag

The Cincinnati biennial May Festival was established in 1873, under the direction of Theodore Thomas who continued as festival director until his death in 1905. "The huge throng attending the first May Festival almost caused the large, wooden Saenger Halle to collapse, prompting Cincinnati philanthropist Reuben Springer to erect Music Hall (present home of the Cincinnati Symphony) on the identical site. Music Hall was dedicated in 1878 for the third May Festival."

Although many efforts were made to form symphony orchestras in Cincinnati, none succeeded in firmly establishing itself until the Cincinnati Symphony Orchestra was founded in 1895 with Frank Van der Stucken as conductor until 1907. After two years of inactivity between 1907 and 1909, due to labor difficulties, there followed a succession of musical giants in the role of the Orchestra's music director, Leopold Stokowski, (1909-1912), Ernst Kunwald (1912-1917), Eugene Ysaye (1918-1922), Fritz Reiner (1922-1931), Eugene Goossens (1931-1947). Goossens was followed by Thor Johnson (1947-1958), at which time Max Rudolf left the Metropolitan Opera to become Music Director of the Cincinnati Symphony.

Cincinnati Symphony Young People's concerts were originated by Eugene Ysaye in 1919-1920.

Summary of Youth Concert Development in Cincinnati

Season	Number of Young People's Concerts	Conductor
1919-20	2	Eugene Ysaye
1920-21	4	Modeste Alloo, trombonist
1921-22	4	" "
1922-23 thru 1924-25	4	Fritz Reiner
1925-26	4	Ralph Lyford
1926-27	5	Rudolf Thomas
1927-28 thru 1929-30	5	Vladimir Bakaleinikoff
1930-31	5	Ernest Schelling
1931-32 thru 1942-43	5	Eugene Goossens
1943-44	5	Walter Heermann
1944-45	5	Walter Heermann, & Eugene Goossens
1945-46)	5 Young People's	Walter Heermann, &
1946-47)	2 Junior High	Eugene Goossens
1947-58	6 Young People's 2 Junior High	Thor Johnson
1948-59 thru 1957-58	9 Young People's 2 to 6 Junior high concerts	Thor Johnson
1958-59	12 Young People's 3 Junior High 2 High School 1 Kinderkonzert	Max Rudolf
1959-60 thru 1964-65	Approximately same schedule	Haig Yaghjian, Ass't Conductor Ronald Ondrejka, Ass't Conductor
1963-64	Above schedule, plus 42 In-school concerts	Haig Yaghjian, Ass't Conductor
1964-65	Above schedule, plus 84 In-school concerts	Ronald Ondrejka, Ass't Conductor
1965-66) 1966-67)	15 Young People's 3 Junior High 3 Kinderkonzerts 84 In-school chamber orchestra concerts	Erich Kunzel, Ass't Conductor

With this background of over one hundred years of widespread community interest in music, and with music recognized as a normal part of the education curriculum in public schools for the last 140 years, it is not surprising to find that people in the community generally seem to take it for granted that presentation of student concerts is a part of the Orchestra's normal professional responsibility.

The Orchestra's board of directors, conductor and manager also take it for granted that student concerts are a normal part of the organizations' responsibility. The Orchestra association has taken the initiative in constantly expanding youth concert activities during the last 50 years rather than waiting for the schools to urge expansion or even to concern themselves about it.

Mrs. Fred Lazarus, III, member of the Orchestra's executive committee, commented that "everybody believes in student concerts. Our problem is that we don't play enough of them. The Board would want to do nothing but expand them."

The Orchestra's manager sees the prime purpose of student concerts as being that of "realizing the community responsibilities of the Orchestra", and the secondary purpose that of creating an interested audience for the future.

Max Rudolf, Music Director, is convinced that more than 50% of all children are basically musical and, if exposed to great music early in life, will respond to it favorably. He feels that one of the greatest obstacles to expansion of interest in good music in this country is the low level of radio broadcasting. "If we reach young people with good music, we are doing something very worthwhile for our country", he observed.

This pattern continues today - with the Orchestra taking the initiative in developing additional funding for more youth concerts and assuming responsibility for preparation of study materials for students.

PROCEDURES USED IN CONJUNCTION WITH YOUTH CONCERTS

The Cincinnati Symphony Orchestra's current schedule of more than 100 concerts for young people each year represents sincere efforts to make symphonic music available to all student age groups in concerts specifically designed for each group. It falls short of the association's goal, however, in terms of the number of concerts that can be offered to each group. The 1966-67 schedule was as follows:

3	Kinderkonzerts for pre-school children
18	Young People's Concerts for students in 4th through 6th grades
3	Concerts for junior high school students
1	Concert for high school students plus special arrangements with the schools for high school students to attend the Orchestra's Friday matinee concerts
1 or 2	Concerts for college age students, plus sponsorship of a special organization of college students attending subscription series concerts
84	In-school concerts played by chamber orchestras composed from the symphony orchestra personnel
110	

Youth concerts in suburban area schools

Almost without exception the structure is financed from non-governmental funds through ticket sales and contributions from individuals, business firms, and organizations interested specifically in assisting the Orchestra's educational program, and Symphony Association funds.

YOUNG PEOPLE'S CONCERTS (Series established in 1919-20 by Eugene Ysaye)

Young People's Concerts are presented for students in grades 4-6 with the expectation that each child will attend the entire 3-concert series during the year. Each of the 3 programs is played for 6 different student audiences at Music Hall.

Concert Planning is handled chiefly by conductor, music director and manager. An advisory committee composed of 12 music supervisors is called together as needed. Very few meetings have been held the last couple of years because, according to the manager, the schools are satisfied with arrangements and programming.

Concert Scheduling is Orchestra management's responsibility.

Ticket Sales and Transportation

A quota system is used for allocating tickets to each school. Elementary classroom music specialists handle collection of money for concert admissions and transportation, with occasional assistance from PTA members and individual parents.

Actual tickets are not used. Instead, a voucher system which identifies the name of the school and number of admissions ordered seems to be quite satisfactory. The doorman at the concert hall has a duplicate listing of vouchers and can verify a school's order in case of question.

Admission price for each series of 3 concerts is $1.25. Single admission is 50¢. Several teachers reported collecting the total amount plus total bus fares for the entire year prior to the first concert of the series.

The individual schools work out transportation arrangements with chartered buses. Transportation charges to students vary, depending on distance from the concert hall, and may be considerably higher than the concert admission. One school, for instance, finds it necessary to charge students a total of $3.50 for the series - $2.25 of which is for transportation.

Teachers may apply to the Orchestra's Remembrance Fund for financial assistance with ticket and transportation costs for students unable to afford these expenditures. 17 of 19 respondents to Study questionnaires did not know about the fund.

When asked how they preferred ticket and bus money to be handled, 15 out of 20 classroom music specialists favored someone other than themselves doing it. One teacher commented on the involvement of elementary specialists in the mechanical side of the Young People's Concerts as follows:

> "Many don't realize the vast hours of work done by adults (mostly music teachers, although in a few schools PTA helpers and principals or secretaries help) in planning the business details of the Symphony concerts. Taking 343 children to the Music Hall (as I do, from my two schools together) is a terrific responsibility."

About 65% of the elementary classroom music specialists, and 92% of the instrumental specialists who were involved in secondary school teaching, were satisfied with transportation arrangements, the negative side relating mainly to the expense and crowded conditions on buses.

Attendance

In 1966-67, 17,668 students from a total of 173 schools attended three concerts each in the Young People's concert series, giving a gross attendance of approximately 53,000.

This record represented almost a 40% increase over the previous year (1965-66) and was attributed to:

(1) Stimulation of interest in the Orchestra as a result of its world tour.

(2) Corrected mailing lists used in promotion of the concerts.

(3) Enthusiam for Conductor Kunzel's programs.

(4) Work of the Cincinnati Symphony Women's Committee.

(5) Availability of federal funds for concert admission and transportation costs for culturally deprived students.

Attendance is strongly encouraged by the schools according to the Orchestra's manager.

Audience Supervision

Music teachers attending concerts with their students handled audience supervision. The Orchestra association made 1 free ticket available for teachers' use with every 15 or 20 student tickets sold. 15 of 19 teachers rated concert behavior "good".

Concert Preparation and Follow-up

The director of music prepared a comprehensive memorandum entitled "Suggested Steps in Preparing for Young People's and Junior High Concerts".

A list of recordings for Young People's and Junior High School Concerts was distributed in previous years giving both school and public library holdings. A limited number of recordings were purchased by schools each year to correlate with concert programs.

The Orchestra originates and finances pre-concert study guides for Young People's and Junior High Concert Series. Prior to 1966-67, the guides were written by Orchestra and University of Cincinnati personnel. In 1966-67, the Orchestra manager and director of public school education chose an elementary classroom specialist to prepare study guides inasmuch as it is the elementary classroom

specialists who are responsible for preparing students for concerts (Young People's Concerts, that is).

The materials gave some background on music to be played, teaching suggestions (see Appendix O), a seating plan of Music Hall, a chart of exit locations, and some material on concert manners including the poems that Lillian Baldwin prepared for use in Cleveland (see Appendix O). 12 of 18 elementary classroom specialists supplemented the material they received.

When asked to rate the teacher's guides, the answers were as follows:

CINCINNATI TABLE NO. 3

RATING OF YOUNG PEOPLE'S AND JUNIOR HIGH CONCERTS - TEACHER'S GUIDES

	Excellent		Good		Fair		Poor	
	A	B	A	B	A	B	A	B
Provides sufficient information	17	5	1	8	1	-	-	-
Clearly organized	13	5	5	8	1	-	-	-
Suggested supplementary materials readily available	8	5	6	7	5	1	-	-

Column A - 20 Elementary classroom music specialists.
Column B - 22 Junior high school vocal-general and instrumental teachers.

5 elementary school respondents felt that a great deal of musical background was necessary to use the teacher's guide, 13 considered a reasonable amount to be adequate, and 2 thought very little musical background was needed. The guides were prepared for use by music and classroom teachers, as previously noted. Incidentally, this was one of the rare situations studied in which all respondents actually received the pre-concert study materials.

The author of the guides sometimes had children in his classes create plays about composers being studied, or had them play percussion or rhythm scores based on concert music. An additional teaching device was use of songs based on instrumental themes.

When asked to make further suggestions or comments about concert preparation, some of the responses were as follows:

Elementary Classroom Music Specialists

> "We can use more teaching suggestions. Our plans are often too heavy with biographical material. I think the music is the important thing."
>
> "We have discussion groups. The most interesting thing I ever did was to record conversations of small groups talking together the day after a concert. As a teacher, I did very little participating. Instead of a letter I sent the tape to the conductor."
>
> "There should be a special series of classes prior to the concert, including only those children who are going to attend. I have the problem of only a small percentage out of each class who are able to attend the concert."
>
> "I take the entire third grade enrollment to the first concert, the fifth graders to the second, and the sixth graders to the last one. By doing this, virtually all of the children attend a concert and both administrators and classroom teachers are satisfied. It also provided me with a more reasonable preparation situation."

Although Cincinnati had an educational television station, it was not used for concert preparation.

There were no organized follow-up activities either through television or in the classroom, but 11 of 15 elementary classroom music specialists reported use of some sort of post-concert classroom activity.

PROGRAMMING

Programming policies harken back to the basic philosophy of student concerts in Cincinnati - that it is the Orchestra's obligation to make good music available to young people of the area.

As Erich Kunzel, conductor of Young People's and Junior High Concerts states it, "The school system can't provide everything. It becomes the duty of the Orchestra to do it."

Mr. Kunzel points out that there are two component parts of music - the science and the art. The science end of it can be taught. The art must be experienced. Therefore, it becomes very important to expose students of all ages to professional performances in all of the performing arts - including symphony orchestra concerts.

The programs are planned on a 3-year cycle, inasmuch as Young People's Concerts are played for 4th, 5th and 6th grade children. Music is drawn primarily from basic orchestral literature of all periods including 20th century music. Of the latter, Mr. Kunzel believes that contemporary works chosen for youth concerts should represent the "landmarks" of contemporary compositions.

Student soloists chosen through area-wide competitions are presented in Young People's and junior high concerts, and each soloist has opportunity to rehearse with the Orchestra. Soloists drawn from Orchestra personnel also are used. High school choirs and the civic ballet have been presented with the Orchestra some years.

Group singing, although not used in junior high concerts because "they don't need it" according to the conductor, is used in lieu of an intermission in Young People's concerts. 16 of 17 music teachers asked to comment on this procedure approved. However, one informed opinion was that the songs used did not correlate with the rest of the program, and that use of just any song was neither purposeful or effective.

Verbal commentary is presented by the conductor.

Use is made from time to time of "special" activities. In earlier years themes had been flashed on a screen above the orchestra, and contests in guessing instruments, themes and compositions had been held. In 1966-67, an artistically talented member of the Orchestra drew pictures as the Orchestra played.

CINCINNATI TABLE NO. 4

RATING OF EXTRA-MUSICAL APPROACH FOR EDUCATIONAL EFFECTIVENESS
ARTIST'S CHALK ILLUSTRATION

Very Effective	Effective	Good, if limited	Ineffective
11	7	3	1

Respondents = 17 elementary specialists and 5 instrumental specialists.

Printed Programs

Abbreviated programs with brief program notes are distributed at concerts, a procedure approved by 90% of elementary classroom music specialists asked to comment. Students of some schools were required to produce their programs when they returned from a concert or be subject to disciplinary action.

Suggestions and Comments on Concert Programming and Production Procedures

Music educators were invited to file comments and suggestions on concert programming and production policies and procedures:

One person was concerned with the large size of Music Hall (seating capacity is 3,718), and felt that audiences should be limited to a maximum of 3,000 students if proper audience control were to be maintained.

Elementary Classroom Music Teachers

"Too many times the music is far above the children's level. Fourth graders are eager to attend, but by sixth grade many discontinue going as they didn't enjoy or understand well enough what they heard. Far more children attend the Children's Theatre Series."

"The attention span of one song sung through once does not give the children a chance to get into the mood of singing. It's over before they have a chance to get into the swing of it."

"Music is suitable in most instances. The resources of the orchestra are not entirely presented. Are there no symphonic works which employ saxaphones and guitars, with which all youngsters are familiar, thanks to radio and TV?"

"The concert tickets are not expensive. It's the transportation fee that makes the cost prohibitive for some of my students."

"The concerts should be continued. The children who go seem to appreciate them and feel that they had a pleasant and unusual experience."

"I believe there should be a standing committee of the school staff including a permanent member of the supervisory staff which should have a prominent part in planning the yearly concerts."

"Although Mr. Kunzel plans well, we need to discuss with him some of the listening materials available with our new texts. It would be advantageous to use these for two reasons: educationally they are good material; financially, all Cincinnati public schools already have recordings from which to teach."

Instrumental Specialists:

"The orchestra should be elevated on risers so that the audience on the first floor could see more than the first row. This is very important."

"A representative or public relations man from the orchestra might visit at least the large junior and senior high schools rather than depending on the busy music teacher, who is always making announcements of one kind or another, for the concert publicity."

JUNIOR HIGH SCHOOL CONCERTS

The Junior High School concerts are similar in basic plan to the Young People's Concert series. The 3-concert Junior High series is presented at Music Hall during in-school time, conducted by Erich Kunzel, and an admission of $1.25 for the series, or 50¢ single admission is charged. Students pay additional transportation costs.

Attendance at this series has fluctuated in recent years with a sharp dropoff occurring two or three years ago. In 1966-67, however, a 10% increase in attendance over the previous year brought total attendance to 3,631 students from 58 schools, thereby bringing gross attendance for the series to 10,800, plus an additional 243 junior high school students who, because of lack of seating capacity, were assigned to the Young People's series and included in attendance figures for that series.

Attendance problems, apparently, have centered around two main factors - insufficient publicity and promotion that reaches students who are not enrolled in music classes, and academic conflicts. Students must miss academic classes in order to attend concerts. Some teachers are known to penalize students who do attend. Almost 80% of the instrumental specialists queried felt that students not enrolled in music classes were not getting sufficient information about junior high concerts through either the Orchestra's publicity procedures, or through announcements that are supposed to be made in the schools.

14 of 15 instrumental specialists stated they felt the music played was suitable for junior high students.

HIGH SCHOOL CONCERTS

Music presentations designed specifically for city high school students are very limited.

Several Cincinnati high schools ran assembly programs for which students paid 20¢ per program to hear various artists.

Special arrangements are made for high school students to attend the Orchestra's Friday Matinee subscription series concerts. The

students may purchase a 4-concert series ticket for $2.75, and each student is responsible for his own transportation. Students may be excused from classes at 2 PM for these concerts. Orchestra management reported that approximately 1,000 students were involved in this program in 1966-67.

On occasions, the Orchestra makes complimentary tickets available to a school chorus, band or orchestra. A scholarship foundation makes tickets available to students unable to purchase their own, and occasionally entertains these students with light refreshments and some comments concerning the music prior to the concerts.

The Walnut Hills High School, a college preparatory high school, operates a special concert and lecture series for its students and includes one annual concert presented in the school auditorium by the Cincinnati Symphony.

Funds for the series are obtained from the $1.00 annual activity fee paid by all students, school endowment funds, the parents' association fund, and income from sale of tickets to adults at $5.00 for the entire series. Costs of the project are becoming burdensome, however, and the school reported that it may have to consider some reduction in events offered.

No formal student preparation or follow-up is attempted in conjunction with these presentations. Teachers attend with students, and informally submit suggestions to the Orchestra on programming and format.

Incidentally, it is interesting to observe that attendance from the junior high division of this school at the Orchestra's regular junior high concerts at Music Hall is very large in comparison to other junior high schools.

Student Opinion

In conjunction with this Study, a poll of opinion concerning student concerts was obtained from 48 study hall students in grades 10 through 12 at Walnut Hills High School.

Of the total group, 33 either played an instrument or sang. Their active participation in music groups ranged from rock'n roll bands to the All-City Choir and Cincinnati Youth Symphony. 27 students were not currently involved in school, community or church musical ensembles.

About 57% of this group currently attend youth concerts, with the remainder having had some concert experience.

Their likes and dislikes ranged over a wide area, but several patterns were evident. There was the expected preference for faster, lighter, shorter, more rhythmical music, but there were also expressions of preference for shorter "classical" movements, Beethoven's Fifth Symphony, and opera. Others commented on the impression made on them by the Kinderkonzerts they attended when younger, and 2 students commented favorably on the in-school Cincinnati Symphony Orchestra programs. One enjoyed watching the musicians as well as listening to them, while another felt that quality of playing was the most vital part of the experience for her.

Dislikes were grouped around "classical" music (6 responses) and long, slow pieces (4 responses). The stringed instrument ensembles were under fire on 2 questionnaires, with the remainder of the comments being single expressions about such items as the long bus ride, and being forced to sit and listen.

16 of the 48 students reported having been involved in concert preparation activities (for either the Walnut Hills concert or other concerts). 2 students considered concert preparation to be very valuable, 15 thought it was of some value, 1 stated it made no difference in concert enjoyment, and 4 considered it to be worthless.

Only 7 of the 48 students reported post-concert activity in any of their classes.

19 of the 48 students attended the Orchestra's regular subscription concerts (either night or matinee concerts), and 14 preferred these to student concerts - reflecting a strong vein of adolescent independence in their comments. Among those who stated preference for the adult concerts, mention was made in 10 responses of the desirability of the adult atmosphere; others commented on enjoyment of the more serious type of music played at adult concerts, and of the quiet audience intent on listening to the music. "They play music you can listen to and enjoy, but not completely understand", commented one student.

When asked what they would do if they could plan youth concerts, the following ideas and thoughts were offered:

> "Classical music is presented in a dull and uninspiring manner. Livelier, more familiar music would be more appropriate."
>
> "If the people involved (teachers, performers, conductors, etc.) would stop knocking our music, we would find it easier to like theirs."

"I would leave the concerts much the same as they are now, leaving out only solos, unless they were by young people."

"More variety and more solos. More classical music."

"A combination of the old composers and some modern, contemporary music as well."

"I would suggest that it is ridiculous to have them because if certain people enjoy music, they can go hear a regular concert and enjoy it. I don't think that anyone should go if he doesn't really love music, and the youth concert program is a program in which parents make their Xerox kids go hear a bunch of guys playing music which has no meaning for them!"

"Some popular music."

"Fifty percent youth music, fifty percent mature music."

"More pieces by 20th century composers (Gershwin, Copland, Grofe), along with classical symphonies."

"Although it is not pleasing to everyone, I would try to give the listener a complete introduction to different types of music. This would possibly attain the goal of realization of pleasure."

"Concerts playing the works of only one artist (composer)."

"I enjoy the more familiar music like Wagner, Gershwin, Mozart, Beethoven. I think if it is new, then we should hear it once or twice before, because the first time you hear a concert without being prepared, you lose the value and are sometimes bored."

"I would have less classical music and more ultra-modern music such as electronic music."

The comments from this group of students differed qualitatively from those of the Detroit students. These Cincinnati students were all supposed to be in the 120-and-above IQ bracket and their manner of expression was good. Their attitudes were not so militant, nor were they quite so strongly convinced that they had the necessary solution to problems as compared to the Detroit students. The more random nature of these 2 study hall groups took the interviewer out of the music class atmosphere into a more representative general population.

IN-SCHOOL CHAMBER ORCHESTRA CONCERTS

The Cincinnati Symphony association initiated in-school chamber orchestra concerts in 1963-64, with financial aid from two business firms - the Cincinnati Gas and Electric Company, and the Coca Cola Company.

The 95 musicians of the Orchestra are divided into 3 performing groups of approximately 35 musicians each - 2 chamber orchestras, each with double winds, and 1 string orchestra. Serving as conductors of the three groups are the concertmaster, a violinist who also is the Orchestra's personnel manager, and the principal violist, each of whom had had significant conducting experience prior to adoption of this project.

Each of the orchestral groups prepares two different programs - one especially for elementary students, the other for junior and senior high students. The conductors formulate the programs with counsel from the Orchestra's music director.

Due to financial sponsorship of the two business firms, the performances can be offered to schools at nominal cost - ranging from $115 to $175 per performance, depending on travel distances involved and number of musicians in a given concert.

Performances are available to all schools (public, private and parochial) within the metropolitan tri-state area. Schools must have an auditorium or gymnasium with a minimum seating capacity of 400 to 500. Purchase of performances is dependent upon the interest of a given school's administrative staff and PTA. Performances are played on a back-to-back basis and, occasionally, two schools in the same neighborhood join together in engaging one of the orchestras.

In the first year of the project (1963-64), 42 performances were given. In each succeeding year, a total of 84 performances have been played in 42 schools.

The Orchestra association sends program notes to schools purchasing concerts prior to the performances as an aid in pre-concert study that may be undertaken by individual teachers.

The programs of approximately 50 minutes in length reflect the musical taste and teaching philosophies of each of the three conductors.

Sigmund Effron, concertmaster, states that although choice of music is important, it is the presentation that is the key to success or failure of these concerts. He chooses music from standard orchestral literature, with emphasis on works or movements of short duration, seldom exceeding 4 minutes in length. He uses instrument

demonstrations and brief comments on the music. "The children", he states "always sense whether or not the musicians are doing their best. We try to gear our work and comments to what we know of the general musical and listening experience of each student audience."

John Beroset, violinist and personnel manager of the Orchestra, finds that in these smaller audiences, the children give the music and the musicians their undivided attention. "I try to encourage the students to 'think music'", he commented. "We keep the performances very informal. The students seem to love the concerts and there are no discipline problems. I do find some lack of interest, however, in the stringed orchestra. The performances go better when we also use woodwinds and brasses with the strings."

Erik Kahlson, principal violist, feels that the emphasis should be placed on presenting an enjoyable, entertaining hour for students rather than delving too deeply in the purely educational approach.

He makes considerable use of music, that in itself, will demonstrate instruments. He finds much greater involvement on the part of students in these concerts played in the school buildings than in those played for the large student audiences in Music Hall.

The following comments were offered by music educators on the in-school chamber orchestra concerts:

"The small touring chamber orchestra is a real asset to the music program provided it has the right kind of conductor - one who loves children and knows how to be an entertaining performer, knows the types of music which appeal to the age level, can stir the imagination, etc. This is certainly preferable to the present system of transporting a few to the Music Hall. In the home school, the chamber orchestra is more exciting."

"On those occasions when we have had small ensembles the entire student body had attended, while only a small fraction of the students attend symphony concerts."

KINDERKONZERTS

The Kinderkonzerts were introduced and organized through the leadership of Mrs. Fred Lazarus III, board member of the Cincinnati Symphony Orchestra, in 1958-59, as a novel and attractive Christmas holiday event for pre-school children.

The first concert, an immediate success, was completely sold out in spite of the 3,700 seating capacity of Music Hall, and two performances were presented the following year. Again, sold out houses were the order of the day, and a third performance was added in 1965-66. Kinderkonzerts now are presented once on a Saturday (2:00 PM), and twice the following Sunday (2:00 PM and 5:00 PM) during the Christmas season.

Designed as a "fun" event, special entertainment is featured each year including ballet, jugglers, narrators, etc. Members of sororities and fraternities from local colleges dress in fairy-tale costumes and act as "kinderkops".

Admission prices range from 50¢ to $1.50. Members of the Symphony Women's Committee are urged to purchase the concert hall boxes at $18 for 6 seats. Adults cannot attend the concerts unless accompanied by a small child.

At the close of the concert, the Orchestra is dismissed, but the principal players remain on stage while approximately 1,000 of the children file by to get a close look at the instruments and meet the musicians personally.

ENSEMBLE CONCERTS

For several years, a $10,000 grant from the Cincinnati school system financed 15 small ensemble performances and 10 lectures presented in the schools by Cincinnati Symphony personnel. Ensemble groups included a string quartet, woodwind quintet and brass sextet. (These were augmented by performances presented by the LaSalle String Quartet - a quartet-in-residence at the Cincinnati College Conservatory of Music.) Within this series of activities, the Orchestra's Music Director and Assistant Conductor each presented 5 lectures in the schools during the year.

This project was discontinued in 1966-67 due to failure of passage of the special school levy.

COLLEGE - UNIVERSITY CONCERTS AND CONCERT ATTENDANCE PROJECT

The Cincinnati Symphony Orchestra has tried a number of approaches in developing special concerts and concert activities for college age students.

1940-41 2 concerts, presented for college age young people were well attended.

1941-42) College series expanded to 4 concerts with outstanding
1943-44) student soloists.

1944-45 Series abandoned because of the war situation.

1951-52 Special rates offered to college students for the Orchestra's adult Saturday night subscription concert series.

1964-65 "Young Friends of the Arts" was formed for the purpose of encouraging greater audience participation of college and university students in the visual and performing arts of the Cincinnati area.

Membership in YFA is open to high school seniors, and undergraduate and graduate students at the 8 colleges and universities in the Cincinnati area. Membership fee is $2.00 per year. Each member is entitled to purchase a maximum of 2 tickets at $1.50 each for any event presented by the participating organizations which, in 1966-67, included the Cincinnati Symphony, Shubert Theatre, Playhouse-in-the-Park, Cincinnati Summer Opera, Cincinnati Art Museum, Edgecliff Theatre, Cincinnati Civic Ballet, Contemporary Arts Center, Cincinnati May Festival, and the American Musical Theatre Club.

Social activities of YFA in conjunction with Cincinnati Symphony concerts include a "college corner" in the balcony of Music Hall, dances and parties after the concerts.

Once or twice a year, a local college or university engages the Cincinnati Symphony to play a noon-time concert on campus. Such concerts are conducted by the Orchestra's Music Director, Max Rudolf.

CINCINNATI SYMPHONY YOUTH ORCHESTRA

At the request of the director of music of the public schools, the Cincinnati Symphony established a youth orchestra a few years ago. Talented junior and senior high school students are eligible for participation in the youth orchestra providing they also are playing in performing groups sponsored by their own schools.

Youth orchestra personnel ranges between 85 and 100 young musicians. Conductor is Sigmund Effron, concertmaster of the Cincinnati Symphony. The youth orchestra is involved in 4 or 5 public appearances each year. Student soloists and the All-city High School Chorus have appeared with the youth orchestra. On one occasion the youth group presented half of the program for a Young People's concert and was very well received by the student audience. The young orchestra also has made some appearances in various schools.

EVALUATION OF STUDENT CONCERTS

In the Cincinnati public schools, there was a system-wide youth concert committee that evaluated the activities but, according to some persons interviewed, there was not enough teacher representation on the committee. Rather it was judged to be top heavy with supervisory personnel not involved in concert preparation and follow-up activities with students.

Although there has been sporadic contact between teachers and conductors of youth concerts in the past, interest was expressed by music educators in increased joint evaluation. The teachers, for instance, hoped for an opportunity to review with the conductor teaching materials in current use for the purpose of having more music referred to in these materials included in concert programs.

In comparison with other cities included in this Study, the Cincinnati schools seem to have more school music staff evaluation of concerts of informal nature. About 70% of the elementary classroom music specialists responding to Study questionnaires expressed the wish to have a stronger voice in evaluating youth concerts.

When asked if goals and purposes of youth concerts in Cincinnati were being achieved, 20 of 28 music teachers said they thought they were.

One high school orchestra attended a Friday matinee subscription series concert en masse and several other students attended on an individual basis. The music teacher for this group of students reported that "their acceptance of modern music increased noticeably as a result of hearing the concert."

A sampling of opinion concerning the effects of youth concerts was obtained from a group of instrumental specialists, with results as follows:

CINCINNATI TABLE NO. 5

RATING OF THE EFFECT OF YOUTH CONCERTS ON STUDENTS

	Favorable	Not Evident	Unfavorable
Influence upon attracting new students to study of music (recruiting)	2	12	-
Influence upon students' attendance at regular concerts	3	11	-
Influence upon students' conduct in rehearsals and concerts of student performing groups	5	9	-
Influence upon students' general enthusiasm for music	12	2	-

FINANCING

That the Cincinnati Symphony Orchestra association takes seriously its stated philosophy that the Orchestra has an obligation to make fine music available to the young people of the area is borne out in the financial structure of the Orchestra's educational activities.

Income received as a direct result of educational activities presented in the Greater Cincinnati area totals less than $50,000 a year or approximately 4% of the total annual operating budget. But the number of educational performances presented in that same geographical area accounts for 50% of all concerts played in a year.

The Orchestra's total annual operating budget for 1966-67 was $1,422,682. If operating costs were pro-rated according to the percentage of educational concerts to the total number of concerts played, costs of approximately $215,228.00 would have to be allocated to the educational concerts.

In other words, the Symphony association is making a huge annual investment each year in its educational work. Furthermore, with exception of some portion of the $5,000 paid by schools for in-school chamber orchestra performance fees, all of the Cincinnati Symphony's educational work is financed from non-governmental funds.

Sources of income for educational concerts:

Ticket sales, including Young People's Concerts, Junior high concerts and Kinderkonzerts	$29,000
Fees paid by schools for in-school chamber orchestra concerts	5,300
Contributions from two business firms for in-school chamber orchestra concerts	14,000
Total income from educational activities in the area.	$48,300

STUDY OF YOUTH CONCERTS IN CLEVELAND, OHIO

Field Workers: Martin LeBeau, Music Education Specialist
Franz Bibo, Orchestra Research Specialist

REPORT OUTLINE

	Page
Fact Sheet	210
Cleveland Schools, Summary	211
Music Education in Cleveland Public Schools	212
Cleveland Orchestra Youth Concerts, 1966-67, Summary	215
History of Student Concerts in Cleveland	218
Basic Philosophy of the Youth Concerts	219
Coordinating Work of Public Schools and Orchestra	221
Concert Planning and Evaluation	221
Concert Scheduling and Ticket Distribution	221
Concert Attendance	223
Transportation	223
Audience Supervision	224
Concert Preparation and Follow-up	224
Printed Programs	229
Promotion and Publicity	229
Programming	229
Financing	232
General Evaluations and Comments	232

FACT SHEET - CLEVELAND, OHIO

THE CITY (See also Appendix D)

Population Data (1965)	Corporate population:	810,858
	Metropolitan area:	1,971,000
(1960)	Whites in corporate population	71.1%
	Negroes " " "	28.6%
	Other non-whites " "	0.3%
Economic Base (1960)	Manufacturing: steel, machine tools, etc. 48.4% of total work force - white collar workers	
Income Data	Median family income - $5,935 (annual) 17% of families earned less than $3,000 (annual) 13% " " " over $10,000 (annual)	
	Designated major poverty areas (1966) 1 with 305,000 persons	
Education Data (1960)	Of Cleveland residents 25 years or older: 10% had completed less than 5 years of school 30.1% had completed high school or more Median number school years completed - 9.6 years	

THE ORCHESTRA - THE CLEVELAND ORCHESTRA (1966-67 data)

Gross annual budget	$2,200,000
Length of season	48 weeks
Total number of musicians	107
Total number of concerts played	180 + 31 summer
Total number of youth concerts played	67
Estimated gross attendance at youth concerts	98,800

Sponsoring organization	The Musical Arts Association
President	Frank E. Joseph
Music Director	George Szell
General Manager	A. Beverly Barksdale

Conductors of youth concerts: Louis Lane, Associate Conductor
Michael Charry, Assistant Conductor
James Levine, Kulas Apprentice Conductor
Stephen Portman, Kulas Conducting Fellow

Coordinator of youth concerts: George P. Carmer, Ass't. Gen. Manager

CLEVELAND SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment 155,026

Cleveland Public Schools

Superintendent: Paul W. Briggs
Director of Music Education: Robert H. Rimer
Coordinator of Youth Concerts: Dixie Holden

Annual per pupil expenditure (1965-66) $481.90
Grade structure: Pre-school, Kindergarten, 6-3-3

Schools (1965-66)

Elementary,	Grades K-6	135
	Grades K-8	2
	Grades K-9	1
Junior High,	Grades 7-9	23
	Grades 7-10	1
Junior-Senior High,	Grades 7-12	1
	Grades 9-11	1
	Grades 9-12	2
Senior High,	Grades 10-12	10
Vocational-Technical		4
Special Schools		9

Special Facilities and Programs

Adult education program
Educational Radio, since 1938 - WBOE
Education Television - WVIZ
Extensive federally funded programs:
  Supplementary Educational Center
  Curriculum centers
  Secondary experimental centers
  Major work and enrichment centers
Great Cities Program for School Improvement

Representative Cultural and Educational Institutions

Cleveland Orchestra
Cleveland Chorus
Cleveland Philharmonic Orchestra
Cleveland Women's Orchestra
Cleveland Museum of Art
Cleveland Public Library

Case Institute of Technology
Cleveland Institute of Music
Cleveland State University
Cuyahoga Community College
John Caroll University
Notre Dame College
St. John's College
Ursuline College
Western Reserve University

MUSIC EDUCATION IN CLEVELAND PUBLIC SCHOOLS

Music education was introduced in Cleveland schools in 1946. Silas Bingham, the first "special music teacher" in Cleveland schools, taught until 1858 when financial problems resulted in both art and music being dropped from the curriculum until 1869. Resumed at that time, music has remained in the curriculum to date.

CLEVELAND TABLE NO. 1

MUSIC EDUCATION STAFF, CLEVELAND PUBLIC SCHOOLS
(Total Staff - 201)

DIRECTOR OF MUSIC EDUCATION
(Directing Supervisor)

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 138 schools: 4 Elementary supervisors 74 Elementary classroom music specialists	In 100 schools: Elementary supervisor 25 Teachers
Junior High	
In 28 schools: Junior high supervisor 31 Teachers	In 28 schools: Advanced instrumental supervisor 32 Teachers
Senior High	
In 13 schools: Senior high supervisor 14 Teachers	In 13 schools: 15 Teachers

3 Special Schools

2 Vocal Teachers
1 Vocal and instrumental teacher
Radio teacher
Television teacher

CLEVELAND TABLE NO. 2

MUSIC EDUCATION CURRICULUM - CLEVELAND PUBLIC SCHOOLS

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom music (Pre-sch. K-6)	Beginning winds, percussion strings (Gr. 4)
Supplementary radio classes	Intermediate instruction, orchestra (Gr. 4-6)
Choir	
Junior High	
General music required (Gr. 7-8)	Beginning, intermediate, and advanced band
Girls' and boys' choruses	Beginning, intermediate, and advanced orchestra
9th grade mixed chorus	
Choir	
Senior High	
Beginning and advanced choral clubs	Beginning, intermediate, and advanced band
Girls' and boys' glee clubs	Beginning, intermediate, and advanced orchestra
Voice class	Applied music, credit
Applied music, credit	Small ensembles
Small ensembles	
Theory	
Music appreciation	

Elementary Music

Cleveland local music requirements called for 75 minutes of music instruction each week in the first 3 grades, and 90 minutes in grades 4 through 6. The elementary classroom teacher was responsible for the music her children received until they reached 4th grade, at which time the bulk of their musical training was placed in the hands of a classroom music specialist who met them twice a week in the music room. Most of the specialists worked in 2 schools, with a few teaching in only 1 large school. Supplementary music lessons were broadcast for each grade over radio station WBOE and were outlined in special teachers' guides.

The classroom music program included orchestra concerts for grades 4 through 6, auditorium programs and inter-classroom singing. (See Appendix O for the Cleveland Listening Program.) Additional classroom emphasis was placed on use of piano, xylophone and bells by students.

The strongly motivated child in the area of performance could be chosen for school choir or, on the basis of test scores, including the Seashore Measures of Musical Talent, scholastic record and recommendations of classroom teacher and principal, be chosen for instrumental classes.

Instrumental specialists serviced 100 of the 134 elementary schools, covering an average of 4 schools each, and usually giving 2 lessons a week. (See Cleveland Table No. 2, and Appendix H)

Secondary Music

General music was required in 7th and 8th grades, with 30% of the junior high instrumental staff having shared teaching responsibilities with their vocal counterparts. These classes met twice each week for about 40 minutes for one semester each year.

Fifty percent of the high school instrumental specialists taught theory, several levels of which were offered at some schools.

City-wide music festivals featured elementary and junior high school orchestras and choruses, senior high bands and choirs, and the All-City High School Symphony Orchestra. (See Cleveland Table No. 2, and Appendix H)

Cultural education was receiving its share of attention in 4 pilot schools in the Cleveland area which were offering a more complete exposure to the humanities than had been attempted in area schools up to the time of the Study. Under a plan devised by the Education Research Council of Greater Cleveland, every student was required to take English, humanities, art and music, in addition to mathematics, physical and social science. If successful, the program was to be adopted on a city-wide basis.

A very close relationship existed between the public schools and the Cleveland Public Library to the extent that some of the school libraries were operated as branches of the main public library.

SUMMARY OF 1966-67 CLEVELAND ORCHESTRA YOUTH CONCERTS - 4 Series

1. Concerts Presented in Severance Hall

Number: 46 performances, 6 different programs

Conductors: Louis Lane, Associate Conductor
Michael Charry, Assistant Conductor
James Levine, Kulas Apprentice Conductor
Stephen Portman, Kulas Conducting Fellow

Sponsorship: The Cleveland Orchestra

Financing: Grants from city and suburban departments of educ.
Student ticket sales
Kulas Foundation
The Musical Arts Association

Attended by students in graded groups:
4th grade
5th and 6th grades
Junior and senior high school students

Performed in Severance Hall, seating capacity - 1,854
Time: Wednesdays, 10:15 AM, or 1:45 PM

Admission: 4th-6th grades - 45¢, plus bus fare of 25¢ to 50¢
jr. and sr. high school - 60¢, plus transportation

The Cycle Plan

In 1958, a 4-year cycle plan for student concert programs was adopted. Four different programs, to be used over a 4-year period, are selected for 4th grade students. Each program is played for 4th grade audiences in successive years, with a repeat of the cycle beginning in the 5th year. The same general procedure is followed in programs for 5th and 6th graders, and for junior and senior high school students.

Stated advantages of the plan are:

- No child hears the same concert program more than once throughout his entire school concert attendance experience.
- The opportunity for teachers to present different concert preparation material each year makes the work more interesting.
- The plan enables schools to invest heavily in records and other source materials because they will be reused in future years as programs are repeated in each cycle.

Under the cycle plan, 1966-67 youth concerts included:

For 4th grade students -	1 program for 8 concerts
For 5th and 6th grade students -	1 program for 10 concerts
	1 program for 16 concerts
For jr. and sr. high students -	1 program for 3 concerts
	1 program for 3 concerts

Opera performances for young people for which The Cleveland Orchestra played (new in 1966-67) . . . 6 performances

The basic plan for student concerts in Cleveland is undergoing changes due to increased school enrollments and the limited seating capacity of Severance Hall.

Whereas in previous years, all 5th graders had opportunity to hear two different concerts each year, the 1966-67 schedule limited many 5th grade students to one concert. The same reduction may have to be applied to 6th grade and junior-senior high school concerts in future years.

In former years, separate concerts with different though similar programs were played for junior-senior high school students, but in 1966-67, these two groups had to be combined. As a result, most students attending were chosen from music classes.

2. <u>Concerts Presented in Suburban Area of Lakewood, Ohio</u>

Number: 5 concerts

Conductors)
Sponsorship)
Financing) See Section 1 above
Concert Times)
Admission)

Attended by: 5th and 6th grade students - 3 concerts
jr. and sr. high students - 2 concerts

Presented in Lakewood High School Civic Auditorium
Capacity - 2,000

3. Concerts Presented in Cleveland High Schools

Number: 10 concerts, 2 separate series

Performed by members of The Cleveland Orchestra

Series A - 4 concerts, presented by a chamber orchestra of approximately 40 musicians during a week when full personnel was not required for the Orchestra's regular subscription series concerts.

Series B - 6 concerts, presented by a string orchestra of approximately 30 musicians during period when opera was being presented and the full string complement of the Orchestra was not involved.

Financing: P.L. 89-10, Title III grant

4. Concerts Presented in Akron, Ohio

Akron is approximately 30 miles from Cleveland. Although The Cleveland Orchestra presents 6 youth concerts in Akron each year, the series is not related to the joint planning and evaluation procedures that were used in connection with concerts presented for Cleveland and its suburban area students.

Therefore, procedures relating to the Akron concerts are not included in this report.

Number: 6 concerts

Conductors: Louis Lane
Michael Charry
James Levine

Attended by: 4th grade, 1 concert
5th grade, 2 concerts
6th grade, 2 concerts
jr. and sr. high schools, 1 concert

Sponsorship: Akron Children's Concert Society

Financing: Akron Children's Concert Society, and The Musical Arts Association

Presented in: Cathedral of Tomorrow, capacity - 5,000

Concert Times)
Admission) See Section 1 above

HISTORY OF STUDENT CONCERTS IN CLEVELAND

In a city in which music education was officially introduced in public schools in 1846, it is not surprising to find that the Cleveland Orchestra - founded 72 years later in 1918 - almost immediately included student concerts and close work with the schools as an inherent part of its season's work and obligation to the community.

Under sponsorship of The Musical Arts Association, parent organization of the Cleveland Orchestra, youth concerts were presented from 1920 to 1928 under the direction of Arthur Shepherd, assistant to the Orchestra's musical director, Nicolai Sokoloff.

Upon Shepherd's resignation, Rudolph Ringwall became conductor of the Cleveland Orchestra's youth concerts, holding that position for nearly 30 years (until 1956) as Artur Rodzinski (1933-43), Erich Leinsdorf (1943-46), and George Szell (1946 to date) each, in turn, became musical director and chief conductor of the Cleveland Orchestra.

Interest in youth concerts on the part of the Orchestra and Ringwall was paralleled in the public school system by that of Miss Lillian Baldwin, the dedicated and imaginative youth concert coordinator for the Cleveland school system, and there evolved in the ensuing 30 years what came to be known as "The Cleveland Plan" for youth concerts - a plan that has served as a guide and goal for literally scores of other school systems and symphony orchestras throughout the land. (See Appendix O)

The following basic premises formed the foundation for the "Cleveland Plan":

1. Thorough concert preparation of students is essential and should be achieved through use in the schools of extensive and carefully designed study procedures - a revolutionary idea 30 years ago. Preparation should include not only study of music to be heard, but protocol of concert attendance as well.

2. Close association and co operative work must be maintained between schools and orchestra association.

3. Conviction that students should receive, as nearly as possible, a completely 'normal' concert experience and should, therefore:

    a. Hear the concerts in the Orchestra's regular concert hall.

b. Hear significant music selected from basic orchestral repertoire.

c. Pay a token concert admission to make students value conscious and to train them for concert attendance as adults.

Eventually, Miss Baldwin was appointed to a dual position as an employee of the public school system and of the Cleveland Orchestra, holding the title of Educational Activities Administrator, with an office in Severance Hall, home of the Cleveland Orchestra. She wrote numerous articles, pamphlets and books on student concert procedures, study guides for students and teachers, etc.

The Ringwall-Baldwin youth concert regime came to an end with their respective resignations in 1956, and the Orchestra's new associate conductor, Robert Shaw, further enriched the program by adding his own philosophies and concepts.

In 1958, Shaw and the then Assistant Conductor, Louis Lane, introduced a carefully structured 4-year programming cycle that facilitated acquisition of suitable study materials by the schools, meantime insuring that no student would hear repeats of the same program. This plan is being continued by Mr. Lane, Associate Conductor of the Orchestra since 1960, who took over active direction of youth concerts in 1965 (Mr. Shaw remaining as advisor until 1967).

Throughout the 47-year history of Cleveland Orchestra student concerts, the hallmark has been that of considering the Orchestra's education work of prime importance, programming the best music and maintaining close cooperation between schools and orchestra association.

BASIC PHILOSOPHY OF THE YOUTH CONCERTS

The basic philosophy behind the Cleveland Orchestra youth concerts remains, essentially, that established by Lillian Baldwin.

The Cleveland Orchestra considers the educational concerts to be among its most important services, and supports the conviction with heavy financial investment in production of the concerts and in preparing, financing and distributing concert preparatory materials to the schools.

Frank E. Joseph, President of The Musical Arts Association (sponsoring body for the Cleveland Orchestra), characterized student concerts as "absolutely essential" for development of future audiences, and stated that orchestra governing boards must be actively involved in an orchestra's educational activities.

A. Beverly Barksdale, General Manager of the Cleveland Orchestra, described the Orchestra's involvement in educational concerts as "an obligation to our community" and an opportunity for the Orchestra to make a vital contribution to the total educational and cultural life of the community.

"We hope to create the feeling that it is a normal part of life to attend symphony orchestra concerts," stated Louis Lane, Associate Conductor, who conducts many of the youth concerts.

Support of and interest in youth concerts was reported to be "enthusiastic" on the part of the total orchestra organization including board of directors, management, artistic directors, and the Cleveland Orchestra Woman's Committee.

The public schools, likewise, have considered student concerts of vital importance in the total music education curriculum for the past 40 years. Since their inception, the Cleveland Orchestra youth concerts have been an integral part of the school music program. They constitute the major part of the music listening program from 4th grade on.

The concerts have been held during the school day and have received financial support from the city school system as well as from 20 suburban school systems.

Adhering to a basic premise that all children can "understand" serious music if properly prepared for it, all students in vocal and general music classes are prepared for concerts whether or not they actually attend.

Presentation, planning, financing, scheduling, and developing study materials for concerts are primarily the responsibility of the Orchestra association. The school system has a voice in concert planning and carries out its share of total responsibility by seeing to it that concert preparation and attendance are incorporated into the formal music education curriculum, and by making arrangements for concert transportation and chaperonage of elementary school students.

Some apprehension was expressed by a few persons in the school administration that, because the concerts had been in existence for so long, some of the teachers may be taking them for granted and therefore, failing to give them and the concert preparation the emphasis each should have.

In responses to Study questionnaires, however, 82 of 88 teachers stated they felt the goals of the youth concerts were being achieved.

COORDINATING WORK OF THE PUBLIC SCHOOLS AND OF THE ORCHESTRA ASSOCIATION

Concert Planning and Evaluation

The school coordinator of youth concerts, who also is supervisor of elementary music for the public schools, is in complete charge of the school system's activity relating to student concerts.

Each spring an evaluation and concert planning session, for the Severance Hall youth concerts, called by the Orchestra management, is attended by representatives of the Orchestra's managerial and conducting staff, two music staff representatives of the Cleveland schools, and one representative each from other participating school systems.

Although there is no school directed synthesis of school personnel evaluations and suggestions, various useful changes in procedures and programming are made as a result of these planning-evaluation meetings.

Some supervisors hold concert orientation sessions primarily to acquaint new teachers with the approach and study procedures used.

In the Study questionnaires, 46% of 80 Cleveland music teachers responding expressed interest in participating in somewhat more formal evaluation of the concerts, and slightly more than half of 41 elementary classroom specialists who responded expressed a wish to have a stronger voice in evaluation and planning.

Concert Scheduling and Ticket Distribution

Concert attendance is open to students in Cleveland schools as well as to students in some 20 suburban school systems. In addition, the Cleveland Orchestra plays several student concerts annually in Lakewood, one of the suburban areas.

Each spring the schools conduct a preliminary survey of anticipated youth concert attendance from each school for the succeeding year. The Orchestra sets up the master youth concert schedule according to results of the survey.

In the fall, the school youth concert coordinator's office distributes ticket order blanks and youth concert study guides (prepared and financed by the Orchestra association) to both city and suburban schools. The Orchestra management advises each school of date and time of concerts that students from that school shall attend.

Each school forwards its actual ticket order and payment to the Orchestra association which, in turn, fills the orders and sends tickets directly to the schools.

Several school administrators stated that a minimum of 5 weeks is needed between receipt of notification of the concert date and the actual concert performance in order to take care of the many details and arrangements involved, including, (1) obtaining field trip premission slips from parents; (2) selling, and collecting payments for the tickets; (3) contracting chartered buses; (4) adjusting of schedules for classes and lunch hours; (5) preparatory instruction of students for the concerts.

The Orchestra operates a seating rotation plan that enables students from each school to sit in a different part of Severance Hall at each concert.

Total student enrollment of the many schools involved greatly exceeds total concert seating capacity, thereby necessitating selection of students who shall have the privilege of attending.

Selection of students depends primarily on the students' wish and ability to purchase tickets, and willingness of parents to sign field trip permission slips.

The Orchestra association has a special endowment fund to which schools may apply for aid for students financially unable to purchase tickets. Additional free tickets have been made available to certain schools receiving P.L. 89-10, Title I funds.

Free tickets for teachers are made available by the Orchestra on the basis of one teacher's free ticket for every 20 students attending.

Concert Attendance

Although all students in vocal and general music classes receive concert preparation as part of the music study curriculum, actual attendance at concerts is elective. The number of students attending from any given school somewhat reflects the interest in the concerts on the part of principal and music teachers in that school. It is they, incidentally, who are responsible for actually collecting students' payments for tickets and bus fare. Approximately 62% of teachers responding to Study questionnaires indicated they thought this plan was the best way to handle the money.

That there is a high percentage of attendance among 4th, 5th and 6th grade students was indicated by responses to the Study questionnaires. Twenty-seven of 48 teachers in these grades reported that 75% to 100% of their students attended the concerts, whereas the remaining 21 teachers reported attendance ranging from 50% to 75% of their students.

Attendance from secondary schools is made up almost entirely of students from music classes.

Total attendance is divided almost evenly between city and suburban schools, the latter accounting for approximately 48% of attendance at youth concerts. Suburban schools, however, showed a marked preference for inclusion in audiences for 5th and 6th grade programs, with 4th grade, junior and senior high concerts attended mainly by students from City schools.

Transportation

Each school is responsible for making transportation arrangements for its own pupils. In some schools, the music education specialists take charge of transportation. Almost all of the elementary schools contract with the City bus system for chartered buses.

Each student pays his own bus fare which ranges from 25¢ to 50¢ depending upon the distance between the school and Severance Hall. The schools, in some instances, make up the difference between student payments and bus costs from school funds, or from P.L. 89-10, Title I funds when available.

Teachers accompany children on the buses as do some parents.

Teacher acceptance of the transportation system was indicated in 83% of 118 responses to Study questionnaires, though several administrators criticized overcrowding of some buses and expressed the hope that a better system could be worked out for unloading buses at Severance Hall.

Although a few junior high schools arrange for chartered buses, most students attending from secondary schools must arrange their own transportation.

Audience Supervision

Teachers and parents accompanying students on concert buses also handle supervision of students during concerts with the help of members of the Cleveland Orchestra Women's Committee.

It was observed by 74% of the teachers responding to Study questionnaires that the long history of concert preparation and concert attendance in the City schools resulted in City school students having a much better comprehension of concert protocol and acceptable concert deportment than was true of some suburban school students whose participation in youth concerts has only a ten-year history.

Concert Preparation and Follow-Up

Preparation of study materials

The Cleveland Orchestra's program annotator - since 1958, Klaus G. Roy - writes the teachers' guides for all student concerts. The Orchestra bears full cost of preparing and mimeographing some 1,500 copies of the guides distributed to elementary specialists, vocal and general music teachers.

Concert preparatory materials have changed little in format in recent years. Written in engaging, readable, non-technical style, the guides contain information on composers and the music, thematic material, and references to available recordings. The guides are prepared in such manner that material may be read aloud effectively, or may be reproduced and given to students for self study. The musical examples, on separate sheets, have been found useful in class demonstration and discussion. (See Appendix O)

This procedure departs somewhat from Miss Baldwin's hope (which she was unable to realize due to production problems) that study material could be directed to and written for the children rather than being relayed, second-handed, by someone else - even the teacher.

The practice of programming for a 4-year cycle has made it possible for the school system to make large purchases of recordings to be used and re-used in conjunction with concert preparation, thereby building substantial record libraries in each individual school. In 1965-66 the school system spent over $2,000 for record purchases.

Individual schools submit requests for record acquisitions to the youth concert school coordinator each spring in order to insure fall delivery of needed materials. (See Appendix N)

Sixty-six of 70 elementary classroom and secondary vocal specialists who used the study guides considered them to be adequate for their concert preparation work.

CLEVELAND TABLE NO. 3

TEACHERS' STUDY GUIDE RATINGS - CLEVELAND SCHOOLS

	Excellent		Good		Fair		Poor	
	A	B	A	B	A	B	A	B
Provides sufficient information	26	21	18	2	1	1	-	-
Clearly organized	29	21	23	2	3	1	-	-
Suggested supplementary material available	29	26	13	5	1	2	1	-

Note: Of the respondents,
42 were elementary classroom specialists - Column A
24 were secondary vocal-general music teachers - Column B

When asked what degree of musical background was essential in order to use the guide effectively, the following responses were given:

CLEVELAND TABLE NO. 4

MUSICAL BACKGROUND NEEDED FOR USING CLEVELAND TEACHERS' GUIDE

	Elementary classroom specialists	Secondary vocal-general music teachers
A great deal	8	4
A reasonable amount	32	10
Very little	4	8
None	-	-

The following are typical of suggestions made by teachers for improving the study guides:

Suggestions made by Elementary Classroom Music Specialists

"Written material should be more on child's level of understanding and interest."

"Pre-concert materials are all right the way they are."

"The only addition I would make would be to have some printed material to be given to the children, perhaps information in outline form, which could become a basis for further investigation and study, as well as discussion."

"We should have more biographical material on contemporary composers as pupils have difficulty in finding this material."

Preparation of Students

Elementary classroom preparation is done by music specialists, for the most part.

Secondary student preparation usually is included in general music classes.

Education radio was used occasionally when hard-to-find recordings of youth concert pieces were broadcast over Station WBOE.

Education television has been restricted to video-taped rebroadcasts of the day-time concerts during evening hours.

Lack of time for proper use of radio and TV was advanced as the reason for not using these media more often in conjunction with concert preparation.

Of special interest are comments made by teachers on techniques they used or would like to use in pre-concert study:

Comments of Elementary Classroom Music Specialists

Techniques in use:

"Write musical themes on cards, scramble them, and the students learn to put them in proper order."

"Bodily movements help the child to feel the flow of the music. Singing and the use of rhythm instruments for theme recognition are very helpful. Dramatization whenever it can be applied, and recognition games create additional interest and enthusiasm."

"I make theme charts and we learn to sing them. Later, after several hearings of a composition, I ask the children to decide which charts belong to a particular composition. In this way, they also learn notation. These also help in our discussions of orchestration, development, etc."

"Themes used on flannel board or blackboard . . . Playing of themes by able students on piano or bell sets."

From high school instrumental specialist: "We play through one of the selections programmed on the concert."

Suggestions of other techniques by elementary classroom music specialists

"It would be good to have the school orchestra and the orchestra teacher demonstrate instruments to the general music classes so the children could become better acquainted with these instruments. Each child in the orchestra could do some research on his instrument and tell about it. I try to have students in my classes do this, but I don't always have classes where there are students who play all of the instruments."

"Television presentations involving orchestra members playing their instruments, individually and in ensemble; video tapes of orchestra rehearsals, and short sections of works being studied would be highly valuable."

"Pre-concert study would be more practical if all of the pupils involved could actually attend the concerts."

"Concert preparation system-wide by a master teacher over ETV would be more effective and time-saving."

"I think that worksheets could be included to hand to the children while listening to the music. Specific questions could be asked such as number of times theme heard, instruments heard, etc. This would be helpful if it is a classroom teacher rather than a music teacher preparing them."

"It would be good if we had printed musical examples to give to the pupils."

"Musical themes should be printed on large charts rather than on 8-1/2" by 11" paper. A printed review quiz should be developed for each concert testing pupil's knowledge of themes, instruments, facts about composers, form, etc."

Post-Concert Activity

There was no organized, system-wide, post-concert classroom activity, although almost half of 95 teachers responding to Study questionnaires stated they do something in the way of follow-up after concerts.

The following comments relating to post-concert activity indicate the variety of techniques used by the teachers:

Comments from Elementary Classroom Music Specialists

"Follow-up, generally, is more productive than preparation. Interest is stimulated. Reports and deeper listening are eagerly done."

"Children discuss concert, draw pictures of the instruments and seating arrangement of the orchestra, letting colors represent orchestra families, make pipe cleaner figures, use color and designs to picture a composition."

"Sometimes they write letters to the orchestra members. Another time they might draw pictures about the trip. We also pursue the music and composers in fuller detail. The interest is sometimes higher after the concert than before."

"We re-listen to the compositions on the records. We also listen to more of the composition if it wasn't all played at the concert."

"We take one period to discuss the concert music, the hall, the musicians, etc. Also, I play any of the records they wish at different times through the semester. Also, I continue to play their favorites on the piano."

"It is interesting just to put on a recording of one of the concert numbers and see how many recognize the title and composer."

Comments from Secondary Vocal-General Music Teachers

"Relate and compare concert numbers to other selections in the textbook or played by the school orchestra."

"In the vocal field - I find that discussing the concert afterwards, the numbers played, the attentiveness and discipline of symphony members, helps in conduct and appearance of your own performing group be it instrumental or vocal."

Printed Programs

Use of printed programs is strongly opposed by Orchestra conductors and administrators on the basis that they are physical nuisances. Some teachers expressed the hope that printed programs would, someday, be used because they would aid students in knowing what works were being performed during the concert, and would serve as an added tool in post-concert study activities.

Promotion and Publicity

Aside from study guides and factual information concerning concert schedules distributed to the schools, there is very little other publicity or promotion used for student concerts. Furthermore, since there is insufficient seating capacity for all students wishing to attend, no need is felt for increased promotion of these concerts.

PROGRAMMING

With rare exceptions, programming for all Cleveland Orchestra youth concerts has been kept free of anything that would destroy the pure concert atmosphere. Those rare exceptions include use of verbal commentary by the conductor instead of printed programs, an occasional instrument or rhythm demonstration, or group singing for 4th grade students.

Program building for specific age groups is held to be "imperative" by Orchestra management and conductors, with careful attention given to the attention span of each audience age group. For instance, excerpts of larger works are used in concerts for elementary grades, but complete performances of shorter symphonies and suites are performed for secondary school audiences.

"We try to play the very best music we can find within the limits of the audience age group and the selected theme. Each program should be planned as an adult program is planned with concern for proper program structure and contrast," stated Associate Conductor Louis Lane.

Soloists are seldom used chiefly because of practical difficulties involved in presenting so many repeats of each youth concert program.

Special "attractions" such as cartoonists, puppets, etc. are never used as it is considered that "they would only get in the way of the music."

Use of concert themes was introduced at the request of music educators as an aid in concert preparation. The themes are held to be of assistance in lending cohesion to concert programs which, in the case of younger children, must contain many short works.

Verbal commentary is considered to be essential in youth concerts and is used (1) to change the point of concentration for a moment, and (2) to focus attention of the child on certain factors in the music.

Former Associate Conductor Robert Shaw has many strong convictions concerning the verbal commentaries. "Conductors must take the utmost care in preparation of their verbal comments," he stated.

He feels that the comments should never duplicate materials used in pre-concert study guides but must be new and exciting for students attending the concert. Comments should be based on carefully prepared scripts but should not be read at concerts. Mr. Shaw makes careful note of the way in which students react to the comments on each piece, then revises his notes before presenting the material in another program.

Deliberate effort is made to include contemporary works in youth concert programs as a matter of principle on the part of both Orchestra and the public schools. When asked about student reception of contemporary music, the conductors responded that "students take a piece of music on its own merit regardless of 'labels'".

When asked if they thought music played at the youth concerts was suitable for student audiences, 92% of over 100 teachers - including elementary teachers, secondary vocal-general music teachers, and instrumental specialists - stated they thought it was. The teachers also had many programming suggestions of which the following are representative:

<u>Comments from Elementary Classroom Music Specialists</u>

"Works which use voice and orchestra could be presented at concerts."

"From previous experience in other cities, Cleveland youth concerts are excellent and a wonderful musical and learning experience for the student."

"Often the selections on the program are melodically uninteresting for the children to listen to, especially during preconcert preparation. Therefore, it would be most desirable

if the selections made by the orchestra could be approved by the teachers involved with pre-concert preparation."

"I do not feel the inner city child attends enough concerts to achieve the goals of the youth concerts. His concept of music and the music he hears at the concert are too far apart. Small ensembles brought directly into the schools in addition to the regular concerts may help."

"When I see what one concert can do, I yearn for more, not less, opportunities for children to hear all manner of live programs."

"The 4th grade concerts are better than the 5th and 6th grade concerts. There is no real contact with the audience like there is for the 4th grade."

Comments from Instrumental Specialists

"I feel more school systems could benefit by such a program. Children are excellent audiences if the teachers prepare them ahead of time, not only musically but also socially. A positive and enthusiastic attitude is necessary. Manners and discipline are also contributing factors. If the teacher doesn't like the concerts, the children will react accordingly."

"I would like to see more demonstrations of individual instruments somehow incorporated into the concert. Also more exposure to the students of the lesser heard symphonic instruments. The concerts might be varied with opportunity to see and hear vocal groups and vocal soloists with orchestra rather than always completely instrumenta."

"The conductor's manner is just like a teacher's or any leader in a group situation. If the leader is highly vivacious, so is the group. Where the conductor knows his material and is alive, so is the group."

FINANCING

The 1966-67 Cleveland Orchestra youth concerts were financed from the following sources:

1. $34,000 in grants from city and suburban boards of education.
2. $18,000 from the Kulas Foundation.
3. $32,750 from youth concert ticket sales.
4. Remainder from Cleveland Orchestra general funds.

The Cleveland Orchestra devoted approximately 14% of the contracted services of the musicians to the rehearsals and concerts involved in city and suburban youth concert activities, but total income for the concerts represented only 4% of the Orchestra's total income for the year. From these figures, it is obvious that the Orchestra association draws heavily from its basic income to finance the educational program. Based on the above percentages, it is estimated that the Orchestra Association subsidizes the educational program in an amount estimated to be approximately $200,000 annually over and above income received from youth concerts.

It is also true that some of the donors to the Orchestra's annual maintenance fund make their contributions primarily because of their interest in the educational work of the Orchestra.

GENERAL EVALUATIONS AND COMMENTS

When asked to rate the effect youth concerts had upon the several areas listed, secondary vocal-general music teachers and instrumental specialists from both levels responded as follows:

CLEVELAND TABLE NO. 5

RATINGS OF THE EFFECT OF YOUTH CONCERTS ON STUDENTS

	Favorable		Not Evident		Unfavorable	
	A	B	A	B	A	B
Effective in attracting new students to study music (recruitment)	6	12	9	2	1	1
Effective in encouraging regular concert attendance	8	9	7	3	3	-
Effective influence on student reaction toward student rehearsals and concerts	9	12	7	1	2	1
Effective in developing general enthusiasm for music	18	19	3	-	1	-

Column A - secondary vocal and general music teachers
Column B - instrumental specialists

Teachers' Suggestions Relative to School Administrative Practices and Youth Concerts

"Our vocal music department limits preparation for and evaluation of the concerts to their departments. I can understand why this is a good policy but wonder why an optional use of materials might not be available for the classroom teacher. We could possibly give extra orientation in literature and social studies classes. The vocal music teachers' time with the class is limited."

(Elementary classroom teacher)

"I think every teacher should have a chance to attend at least one concert. Teachers in my system who are not upper elementary teachers never attend the youth concerts."

(Elementary classroom teacher)

"Considering the fact that the concerts are instrumental in nature, the instrumental music teachers should be informed of the dates, materials, etc., and be given an opportunity to attend where possible."

(Instrumental specialist)

STUDY OF YOUTH CONCERTS IN DETROIT, MICHIGAN

Field Workers: Martin LeBeau, Music Education Specialist
Franz Bibo, Orchestra Research Specialist

REPORT OUTLINE

	Page
Fact Sheet	235
Detroit Schools, Summary	236
Music Education in Detroit Public Schools	237
Detroit Symphony Orchestra Youth Concerts, Summary	241
History of Youth Concerts in Detroit	243
Basic Philosophy of the Youth Concerts	244
Coordinating Work of Public Schools and Orchestra	245
Concert Planning	245
Concert Scheduling, Attendance	246
Transportation	246
Concert Preparation and Follow-up	247
Promotion and Publicity	249
Programming	249
Financing	255
Evaluation of Results of Youth Concerts	257

FACT SHEET - DETROIT, MICHIGAN

THE CITY (See Appendix D)

Population Data (1960)	Corporate population:	1,670,144
	Metropolitan area:	3,762,360
	Whites in corporate population	70.8%
	Negroes in " "	28.9%
	Other non-whites in "	.3%
Economic Base (1960)	Manufacturing - employees 50% of total labor force	
	Automotive industry - " 60% of total labor force	
Income Data (1960)	Median family income - $6,069 (annual)	
	19% of families earned less than $3,000 (annual)	
	17.8% " earned over $10,000 (annual)	
	Designated major poverty areas (1966)	
	2 with 637,000 persons	
Education Data	Of Detroit residents 25 years or older:	
	9.3% had completed less than 5 years of school	
	34.4% had completed high school or more	
	Median number school years completed - 10 yrs.	

THE ORCHESTRA - THE DETROIT SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$1,953,400
Length of season	47 weeks
Total number of musicians	102
Total number of concerts played	173
Total number of youth concerts played	72
Estimated gross attendance at youth concerts . .	100,000

President	Robert B. Semple
Music Director	Sixten Ehrling
Manager	Howard D. Harrington
Conductor of youth concerts . .	Valter Poole, Associate Conductor
Coordinator of youth concerts .	Saul Bernat, Business Administrator

DETROIT SCHOOLS - SUMMARY (1966-67 data)

Public school enrollment	300,000
Non-public school enrollment	110,000
Total school population (through high school)	410,000

Detroit Public Schools

Superintendent	Norman Drachler
Director of music education	Robert Klotman
Coordinator of youth concerts	Isabelle Hoersch

Per pupil expenditure (annual) . . . (No Report)
Grade structure: Pre-school, kindergarten, 6-3-3

Schools (Approximate Breakdown)

Elementary,	Gr. K-6	161
Elementary Jr. High School,	Gr. 1-9	12
	Gr. 1-8	16
	Gr. 1-7	35
Junior High School,	Gr. 7-9	37
	Gr. 8-9	3
	Gr. 7-8	1
Junior-Senior High School	Gr. 9-12	7
Senior High School	Gr. 10-12	16
Special Schools - Physically, emotionally, mentally handicapped		21
Trade and Vocational Schools		4

Special Facilities and Programs

Adult classes
Continuing education
Summer schools
Educational radio since 1935
Educational television: Channel 56
50 clubs and organizations involving school personnel, but not sponsored by Board of Education

Representative Cultural and Educational Institutions

Children's Museum
Detroit Adventure
Detroit Institute of Arts
Detroit Symphony Orchestra
Fisher Theater
Ford Theater
Merril-Palmer Institute
University of Detroit
University of Michigan Extension
Wayne State University

MUSIC EDUCATION IN DETROIT PUBLIC SCHOOLS

Staff - Each year, elementary instrumental staff members elected chairmen by regions. These chairmen handled much of the administrative work, elementary instruction, and acted as liaison between administrators, supervisors, and classroom teachers. Each high school had a fine arts department head who supervised the program in his school.

DETROIT TABLE NO. 1

MUSIC EDUCATION STAFF - DETROIT PUBLIC SCHOOLS
(Total Staff - 491)

DIRECTOR OF MUSIC EDUCATION
(Divisional Director)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 210 schools: Assistant divisional director Supervisor, vocal music 210 Elementary classroom music specialists (8 also jr. high)	In 210 schools: Supervisor, elementary and junior high instrumental 71 Instrumental specialists
Junior High	
In 59 schools: 71 Vocal-general teachers (8 also elementary)	In 30 schools (full-time programs, others - part-time programs) 31 Instrumental specialists
Senior High	
In 22 schools (includes 1 technical school): 35 Vocal teachers (1 junior high vocal, 3 also instrumental) 49 Accompanists	In 22 schools (includes 1 technical school) 31 Instrumental specialists (3 also vocal)

Elementary Music (See Table 2)

Elementary classroom music instruction was handled chiefly by classroom teachers in kindergarten through 3rd grade, with specialists doing all of the music teaching in grades 3 through 6. About 60 of the elementary choral groups met twice each week during school time.

Although Carl Orff's "Music for Children" was part of the elementary program for deprived children, classroom music was based on the five areas of singing, listening, music reading, rhythmic activities, and creative work. (See Educational Radio and Television for related programs and chapter on federal and foundation programs in the twenty study schools for further information.)

The elementary instrumental program, which was part of the regular school curriculum, included a special economically deprived area pre-school program for string players based on the Suzuki approach, presented as a pilot program in three centers to 60 children in 1966-1967. Particularly precocious children could begin instrumental instruction before 4th grade. Most of the instruments were available on loan from the school without charge (See Appendix H).

Secondary Music (See Table No. 2)

General music was required of all 7th and 8th graders on alternating days for one semester. 9th grade general music was an elective. About 50% of the schools actually had boys' choral ensembles.

The comprehensive nature of the high school music program is immediately apparent (See Table 2). The Fine Arts Adventure combined study of music and art, with emphasis placed on overall appreciation rather than narrow specialization. It was offered primarily to academically talented students in 11th and 12th grades, but any student interested in broadening his cultural background was eligible to enroll. Instruction was carried on by separate art and music teachers, who correlated their subject matter. The fine arts department in the various high schools was administered by department heads chosen each year.

Auditions were held each fall to select highly qualified students to perform as orchestra members with the Detroit Symphony Orchestra at one of the two concerts attended by high school students each year.

The Cass Technical High School offered the courses listed in Table No. 2, plus courses in arranging, harp, harp and vocal ensemble, music history, piano, and two levels of choir. Musically talented students from the entire city were selected to attend this school.

DETROIT TABLE NO. 2

MUSIC EDUCATION CURRICULUM - DETROIT PUBLIC SCHOOLS

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (H, K-6)	Suzuki String Class - Younger Children
Supplementary Radio Broadcasts	Beginning Winds, Percussion, Strings (4-6)
Primary, Junior and Senior Choruses	Intermediate and Advanced Instruction (4-6)
Girls' and Boys' Glee Clubs	Ensembles
Junior High	
General Music Required (7-8)	Beginning, Intermediate and Advanced Instruction
General Music - Elective (9)	Band
Girls', Boys' and Mixed Choruses	Orchestra
Mixed Chorus	Small Ensembles
Small Ensemble Groups	
Senior high	
Vocal Instruction - 3 years	Instrumental instruction - strings, winds, percussion - 2 years
Glee Clubs - selective	Beginners Band and Orchestra (Chamber and Full)
Choruses - selective	Marching Band
Vocal Ensembles - selective	Stage Band
	Solos and Ensembles
Academic Music	**Special Programs**
Elements of Music	Special Abilities Program - Honors Orchestra, Band, Choir
	School Concert Series
	Students Performing with Detroit Symphony Orchestra
(Additional Courses at Cass Technical High School)	City-Wide Festivals - 2 choral and 6 instrumental

Educational Radio and TV

Radio. Educational radio has been a part of the instructional process in Detroit since 1935. Music programs broadcast by Station WDTR-FM during 1966-67 included the following:

Kindergarten through grade 2:	"It's Fun to Sing"
Grades 3 through 5:	"It's Time for Music"
Grades 4 through 6:	"Let's Make Music"
Grades 5 through 12:	"Music in the Fine Arts Adventure"

"Music in the Fine Arts Adventure" was made available through federal funds. The series was narrated by Karl Haas, Director of Fine Arts of Radio Station WJR, Detroit, and patterned after Haas' successful "Adventures in Music", broadcast daily on WJR.

The program titled "The School Symphony Concert" consisted of a re-broadcast of the Board of Education sponsored School Concerts played by the Detroit Symphony Orchestra. The programs were presented for the entire school system during school hours on the day following concerts, and again on WWJ at 8:15 P.M. on Friday nights following School Concerts.

Television. Channel 56 presented a considerable number of music programs but none was specifically concerned with youth concert activities.

SUMMARY OF 1966-67 DETROIT SYMPHONY YOUTH CONCERTS - 3 Series

1. School Concerts:

Number:	16 performances, 8 different programs
Conductor:	Valter Poole, Associate Conductor
Sponsorship:	Detroit Board of Education
Financing:	Local public funds
Attended by:	Students in grades 5-12, plus some 4th graders
Performed in:	Ford Auditorium, capacity - 2,926
Time:	Tuesday mornings, back-to-back concerts, 9:30, 10:45
Admission:	Free
Transportation:	Arranged by schools, average cost of 55¢ per child

2. Young People's Concerts

Number:	8 performances, 4 different programs
Conductor:	Valter Poole
Sponsorship:	Detroit Symphony Orchestra
Financing:	Sale of tickets and Detroit Symphony
Attended by:	Any student wishing to purchase a ticket
Performed in:	Ford Auditorium, capacity - 2,926
Time:	Saturdays, 11 AM, and 2 PM (2 concerts per day)
Admission:	$1.00 - $2.75 per concert; reduced prices for series ticket of 4 concerts
Transportation:	Arranged by student

3. In-School Concerts

Orchestra divided into two orchestras of approximately 50 musicians each. Each unit played 24 concerts.

Number:	48 performances
Conductor:	Valter Poole, assisted by Henry Lewis
Sponsorship:	P.L. 89-10, Title I Cultural Enrichment Program
Financing:	P.L. 89-10, Title I grant
Attended by:	Students in given public school plus some students from parochial schools in neighborhood
Performed in:	Public school buildings
Admission:	Free

The Cultural Enrichment Program which sponsored the In-School Concerts was established and financed from P.L. 89-10, Title I funds, and represented an effort to bring together the various cultural backgrounds in Detroit's "mixing bowl" population for the purpose of providing meaningful, related experiences in literature, drama, the visual arts, music, dance, the social sciences, science and technology. The 1966 summer program was closely linked with remedial work, the theory being that success in the arts can carry over into mathematics or reading.

1966-67 RELATED EDUCATIONAL PERFORMANCES AND PROGRAMS

1. "Excursions in Music", sponsored by Detroit Adventure

Detroit Adventure is a non-profit coordinating agency for 26 cultural organizations in Detroit. Included in its 1966-67 sponsorships was a series of 185 small instrumental ensemble performances (string, woodwind, brass and percussion) presented in the schools by members of the Detroit Symphony under the title of "Excursions in Music", initiated in 1959.

Sources of finance for the series in 1966-67 included the Ford Motor Company Fund, the Music Performance Trust Fund of the Recording Industries in cooperation with the Detroit Federation of Musicians, and P.L. 89-10, Title I funds.

Coordinator for the series was Nathan Gordon, principal violist of the Detroit Symphony.

2. Opera Performances

A limited number of performances of opera for children were presented by the Piccolo Opera Company of Detroit under P.L. 89-10, Title I grants.

HISTORY OF YOUTH CONCERTS IN DETROIT

The Detroit Symphony Orchestra played its first student concert during its debut season, 1914-15, under the baton of Weston Gales, the Orchestra's first conductor.

Within the next 53 years and by the end of the 1966-67 season, the Orchestra had played over 700 educational concerts for a total estimated audience of more than 2 million students.

In 1921-22 youth concert activity suddenly jumped from 6 to 50 concerts, but two years later dropped back to 15 concerts, and ranged between 8 and 20 concerts annually until 1958-59. At that time a stable annual schedule of 16 free, school-time concerts, and 8 Saturday admission-concerts was established.

In 1966-67, these customary 24 concerts were augmented under a federally financed project that enabled the Orchestra to be divided into two orchestras of approximately 50 musicians each, for presentation of concerts in school buildings of the inner city. 48 additional free concerts (24 by each "orchestra") were played thereby bringing to 72 the total number of educational concerts performed in 1966-67.

The artistic direction of more than 90% of the 700 concerts has rested in the hands of two of the Orchestra's associate conductors - Victor Kolar (1920-1940), and Valter Poole (1945-to date).

Local public financing for educational concerts was introduced in 1920 and has consistently been augmented by funds from the Detroit Symphony Association and the Symphony Women's Association. For a period of a few years in the 1940's two Detroit retail firms - Sam's Inc., and the J. L. Hudson Company - served as sponsors for some of the educational concert activity.

BASIC PHILOSOPHY OF THE YOUTH CONCERTS

The 53-year successful history of youth concerts in Detroit is characterized by agreement on the basic philosophy relating to their value, plus mutual respect, close cooperation and successful coordination of effort between the Detroit Symphony Orchestra Association and the Detroit Public School System.

> "To become acquainted with music, one has to listen to it. Music is something one hears, not the symbols of notation nor the facts about music which one learns. They are merely paths to the ultimate insight and enjoyment - intelligent musical listening."

The above statement made by the director of music education, and published in the foreword of the Detroit Public Schools Program Notes for 1966-67 School Concerts was one of the concepts upon which the music education program was built in Detroit.

Youth concerts have become an integral part of students' listening experience and, as such, are given complete administrative acceptance within the public school system.

Robert B. Semple, President of the Detroit Symphony Orchestra Association, expressed his concept of the chief function of youth concerts as being that of "exposing children to good music", and reported that the Symphony Association's Board of Directors gives "enthusiastic support" to youth concert activities. He observed that it is through educational and cultural services the orchestra provides for young people that the Orchestra merits and receives some of its continued financial support from the community at large. Mr. Semple pointed out that the success of the youth program rested within the excellent cooperation given by the public school system and its department of music education.

These same viewpoints were reiterated by administrative and artistic directors of the Orchestra Association.

> "The youth concerts should aim toward helping provide a solid cultural foundation for the students by starting the mind of the child towards acceptance of all kinds of classical music. We have had superb rapport with the public schools in undertaking this goal", stated Howard Harrington, Manager of the Detroit Symphony.

> "Development of future audiences for fine music is a chief goal of our youth concerts and the work requires exceedingly close cooperation with the public schools", stated Saul Bernat, Assistant Manager and coordinator of the Orchestra's educational work.

"The young mind must be opened to the esthetic beauty of music and close work with the schools is absolutely essential", stated Valter Poole, Associate Conductor of the Detroit Symphony, who serves as music director of youth concerts.

COORDINATING WORK OF THE PUBLIC SCHOOLS AND ORCHESTRA ASSOCIATION

Business details and basic policy matters relating to the 16 School Concerts are handled by the director of music education of the public schools and the manager of the Orchestra.

Other operating matters are handled by the assistant director of music education of the public schools, who is designated as youth concert coordinator, in cooperation with the Orchestra's assistant manager, and the conductor for the youth concerts.

It is significant to note that the assistant director of music education also has served on the Orchestra's Board of Directors, and has been a member of the Detroit Symphony Women's Association.

Concert Planning

Concert Planning Committee consists of the director of music education, the assistant director, the four music education administrators, and the conductor of the youth concerts. Drawing upon the many years of cumulative experience, the planning committee now finds it necessary to meet only twice a year - first for preliminary discussion of schedules and programs, and finally for adoption of specific plans for the coming year.

No formal process of obtaining teacher opinion about the concerts was in existence in 1966-67 although questionnaires had been distributed and results tabulated in former years.

The only group of teachers who expressed significant interest in participating in youth concert evaluations consisted of 27 instrumental specialists, 13 of whom wanted to have a stronger voice in this process.

Concert Scheduling, Attendance Allocations, and Audience Supervision

The office of the assistant director of music education works out schedules relating to selection of schools that shall attend each concert. The complete schedule, including dates, times and routes to be taken by buses, is distributed to all schools by the music education department. (See Appendix N)

Attendance allocations for the School Concerts are made on the basis of individual school enrollments, in lots of 60 seats per elementary school, and 50 to 100 seats per secondary schools. Each music teacher selects students who shall attend the concerts on the basis of interest, talent and school achievement.

Suburban school systems submit attendance requests to the assistant director of music education, and their students comprise approximately 5% of the total audience.

As a part of concert preparation, "At the concert procedures" are clearly spelled out for students. Each school group is accompanied by a music or classroom teacher. Members of the Symphony Women's Committee assist in handing out printed programs and directing each group to its seating assignment.

Auditorium behavior of the children was considered to be either "good" or "excellent" by 90% of 108 teachers questioned.

Transportation

Transportation of students to concerts is handled by the charter service of Detroit Public Bus System. Each student pays his own fare at average cost of 55¢.

The assistant director of music education notifies the bus system of the date and time a school has been scheduled to attend a concert. Each school then contacts the bus system directly to complete arrangements.

80% of the teachers responding to Study questionnaires stated the transportation system was working well although some were concerned about requiring students to pay their own fare.

Concern was expressed by some teachers over the bus parking system that makes it necessary for children to walk between buses, and delays in unloading buses upon arrival at the concert hall which results in some student behavior problems.

Concert Preparation and Follow-up

Agreement in basic philosophies held by the Orchestra organization and the public schools is again reflected in views held concerning the importance of concert preparation of students.

The Orchestra's managers commented that concert preparation of students was "essential", "absolutely necessary".

The conductor of the youth concerts held concert preparation to be "tremendously important. Without it, we can only plan concerts that will amuse the children", he stated. He pointed out that it is very easy to detect whether or not a student audience has had pre-concert instruction and study. "The prepared students are the most attentive, apparently enjoy the concert more than the others. Their pattern of applause differs from that of students who have had no concert preparation."

Conviction on the part of the school system of the importance of pre-concert study is clearly indicated by the time, effort and expense invested in this phase of the work.

The music education department prepares the materials. The school system distributes the material to teachers and meets all costs involved.

Preparation of Study Materials

The assistant director of music education, serving as youth concert coordinator, prepares the study materials - usually during the summer months. The study guide, titled Program Notes, is a guide for teachers, based on the premise that it should be easy for teachers to use, and that it should inform the teacher exactly what is expected, what should be done, and how it should be done.

Program Notes were paper bound and lithographed by the publications department of the public schools. Contents included material for all programs to be presented in the School Concerts, notated themes, listings of source materials including books, records, audio-visual aids, and a valuable description of additional materials available at the Children's Museum. (See Appendix O)

DETROIT TABLE NO. 3

RATINGS OF THE TEACHER'S GUIDE FOR THE SCHOOL CONCERTS

Ratings were made by 34 elementary teachers and 30 secondary teachers - Total of 64

	Excellent	Good	Fair	Poor
Does guide provide sufficient information?	51	11	2	-
Is Guide clearly organized?	55	6	-	-
Is suggested supplementary material available?	43	7	8	3

Radio station WDTR provided additional School Concerts study material during 1965-66 through a series of tapes issued under the title of "Exploring the World of Music". Limitations of music staff time, however, made it impossible for the station to continue this service.

Detroit Adventure prepared and distributed a second teacher's guide related to the small ensemble concerts. This guide included pictures and brief descriptions of instruments, a short statement on the repertoire, names of musicians, a seating chart of the Detroit Symphony Orchestra, listing of source materials available through the City Library, public school library, and Children's Museum. This guide was prepared by two music supervisors and a free-lance writer with technical assistance from the Chief of the Music and Performing Arts Division of the Detroit Public Library.

Preparation of Students

Actual preparation of students for concerts is handled customarily by vocal music teachers at both elementary and secondary levels. In some elementary, junior and senior high schools, an auditorium teacher (a master teacher in the language arts), or a music specialist handled some of this work in sessions for three or four classes at the same time. Judging from the teachers' responses to Study questionnaires, the present methods of handling pre-concert study have a high degree of acceptance.

Follow-up study and evaluation of concerts is handled on an individual basis according to wishes of teachers involved.

Promotion and Publicity

Promotion and publicity procedures vary markedly with each different series of student concerts.

The public school system is responsible for promotion and publicity for the School Concerts. Since there are not sufficient seats available at these concerts for all eligible students, there is no need and little desire for promotion in connection with them. Nevertheless, 45% of the music specialists responding to Study questionnaires stated they felt promotion was not adequate to interest secondary students not enrolled in music classes.

The Young People's Series, presented on Saturdays and sponsored by the Orchestra Association requires sale of tickets. Therefore, the Orchestra association publicity department handles promotion for this series and makes extensive use of brochures, newspaper ads and feature articles in order to sell the 5,800 tickets available for the double series of concerts.

PROGRAMMING

Programming policies varied markedly with each different series of educational concerts.

Programs for the School Concerts were drawn primarily from basic orchestral literature, were related to concert "themes", and made provision for various types of student participation in the concerts.

Programs for the Saturday Young People's Concert series featured "special attractions" and reflected concern with box office appeal that would attract voluntary ticket purchasers from students throughout the area.

Programs for concerts played in school buildings by the two orchestral groups of approximately 50 musicians each, were geared to the instrumentation of these ensembles.

Programs for each series, ranged between 45 and 60 minutes in length, and carried out the underlying philosophy expressed by both the Orchestra and public school representatives that concerts for students must offer valuable listening experiences through performance of good music widely representative of various musical styles and periods. As is the case with all United States orchestras, choice of programs also had to be made within a practical

framework of available rehearsal time which is another way of saying within a practical cost structure.

The School Concerts Series Programs

Within the Detroit Symphony Orchestra's 53-history of playing concerts for students, almost every conceivable program format and programming idea has been explored, tried, used, changed, refined, revised. Some have been retained, others abandoned.

In earlier years, various devices were used to introduce students to concepts of rhythm, melody, harmony, etc. Students clapped out rhythms played rhythm instruments and songflutes with the Orchestra. Various visual aids have been used during concerts.

The current thinking on the part of both school and orchestra planners is that such procedures no longer are needed and emphasis should be placed on developing the programs as concert experiences with students coming to listen and to learn to appreciate music for what it is rather than to supplement the music with activities that might detract from the listening experience. The concert preparation work done in the schools plus cooperative program planning by school and orchestra leadership make such an approach viable in the Detroit situation.

Programs have been coordinated with the record series titled "Adventures in Music", and the classroom music textbook series titled "Our Singing World".

Within the last three years (1964-65, 1965-66, 1966-67), the programs have included works written by a total of 66 composers, 40% of whom come within the "contemporary" category. Of the total of 89 different works played, 36% fell in the "contemporary" category.

Symphonies, concertos, suites, "pieces", music from the ballet and opera literature - all have been included.

Concert themes are used as a device for giving the students, in the words of Valter Poole, "a peg to hang their attention on", and are held to be helpful and valid as long as there is flexibility in linking program content to stated themes. Care is given to ages and attention span of students in selecting the program for any given concert. Concerts for elementary classes tend to contain more shorter works that those presented for secondary school students.

Verbal commentary is presented by the conductor who states that he feels very little commentary is needed for a student audience that has been prepared for the concert. Rather, the commentary serves chiefly "to set the stage and the atmosphere" for the concert.

5

Provision is made for student participation in the concerts. Group singing is included in each concert. The students are prepared for this participation by their teachers. The director of music education serves as conductor for this portion of the program.

One concert each year features talented instrumental students who are chosen by school directed auditions to play as members of the Detroit Symphony alongside the professional musicians.

Some years, student soloists are given opportunity to audition for a solo spot with the Orchestra. For each concert one year, groups of choral students (from 10 different schools for each concert) were trained to sing descants under the direction of the director of music education. Orchestra, audience and descant choir combined forces in performing "America the Beautiful" and Christmas carols.

DETROIT TABLE NO. 4

RATING OF AUDIENCE PARTICIPATION IN DETROIT SCHOOL CONCERTS

	Very Good	Good	Limited Amount Good	Unfavorable
34 Elementary Classroom Music Specialists	22	10	1	1
24 Secondary Vocal-General Music Teachers	8	12	2	2

Comments and Suggestions from Teachers and Students

Suggestions and comments from teacher respondents to Study questionnaires reflected reactions that are customary in any inquiry concerning symphony concert programs. Some teachers sought more "features"; others recommended "shorter, livelier and peppier numbers"; others felt concerts should offer more solid symphonic repertoire. The overall response was positive and provided a reaffirmation of the validity of the basic concepts currently employed, as indicated from the following comments:

Elementary Music Specialists

"I would like to see a livelier programming with more direct teaching of the children at the concert. At one concert last year, the concert master demonstrated his instrument. This was a vital experience and my class took much away from the concert."

"Whoever programs the School Concerts must include several lively and peppy numbers. One of the recent concerts was much too staid and the children did not wax enthusiastic about it. A child's attention span is so short there must be more variety."

"Primary students should be able to attend. Arouse and stimulate their interest before they are involved in other activities. Use more soloists and especially young student soloists! The one concert featuring high school instrumentalists as members of the Detroit Symphony is meaningful to the audience composed of high school students."

"I think they are excellent, very well done, a wonderful experience for the children; and I feel that the children of Detroit are exceptionally fortunate in having a wealth of fine musical experiences available to them."

"They are of inestimable value, I'm sure. Children who go to a concert with misgivings invariably return with an enthusiastic desire to go again. The concert-goers avail themselves of opportunities for radio, television and other concerts very frequently after a concert experience."

"Attending one concert a year may not make a child an avowed music lover, but quite often it can sow the seed that may develop later."

"By and large, our Detroit concerts are geared to the majority of our elementary pupils."

"I feel that a definite subject should be presented whether it be the composer, the instrument or the work itself. This subject should then be exemplified by many aids - visual, audio, esthetic, aural, etc. The concept should be fully developed and leave a definite impression upon the audience. Then the children can take this subject, as say the sonata, and use it as a tool to evaluate other compositions."

"My classes always remark - 'It was too short.'"

Secondary Vocal Teacher Comments

"Some selections seem a little beyond their appreciation. Very quiet numbers seldom hold their attention very long unless emphasis is directed to this before the concert."

"I would like to enter a plea for the playing of music that might be considered 'warhorses' by the musicians. This is the only time some of this music will be heard by most of the students. Obscure compositions are not the great music that they should hear." (Senior High Vocal Teacher)

"I believe that some emphasis on 'pops' concerts might involve the interest of more students and make them more open minded toward symphony orchestras in general. (Jr. High Vocal Teacher)

"Music should not be hackneyed. Should include contemporary music and things that are colorful and unusual. Solo passages are interesting to students." (Senior High Vocal Teacher)

Instrumental Specialist Comments

"Music has been excellent, so no comment." (Instrumental Specialist)

"Music should be varied from the point of style, length and instrumentation." (Secondary Instrumental Teacher)

"By giving more time and effort to preparing the students for the youth concerts, I can see to it that more general music students know about them and get this exposure to concert music."

"Short excerpts of a ballet or opera might be presented as part of a concert. Not only would the stage action be interesting, but exposure to these two facets of art is totally lacking at the present time."

High School Teacher Comment

"Many of the students have no desire to attend the concert. It is difficult to get an adequate number to go. Also, they are afraid of missing a class in an academic subject. Some teachers will not excuse students. There is not the proper cooperation on the part of all staff members." (High School Vocal Teacher)

High School Students' Comments

49 music students from two different Detroit high schools were selected to answer a brief questionnaire concerning the School Concerts. All the students either had played or sung in school groups. All had been attending youth concerts from 1 to 9 years.

The 22 students from High School A were more deeply involved in music than their colleagues from the other school, and their comments reflected a greater sensitivity to programming and performance. 12 students regularly attended Detroit Symphony adult subscription concert series.

Most of the High School A students stated that their classes had not received any preparation for the School Concerts. 15 students (68%) were critical of the general atmosphere established at the School Concerts stating they felt them to be designed more for elementary school students. Several described the concerts as reflecting "immature programming."

The 27 students from High School B were less discriminating in their musical tastes, leaning more toward familiar, loud, fast, and light music. These students did receive preparation for the concerts, found it helpful, and found the concerts interesting. Only 1 student within this group was concerned about the alleged "elementary atmosphere" of the School Concerts. 9 of these 22 students regularly attended the Detroit Symphony adult subscription series concerts.

Taking responses of the two groups as a single unit, it was found that 69% of the students found value and interest in the School Concerts. Four students mentioned increased interest in the concert in which high school instrumentalists played with the Detroit Symphony. 71% of the total group participated in some sort of post-concert activity, usually a discussion of program and performance.

Of the 21 students who regularly attended the adult symphony concerts, 18 (87%) stated they preferred these concerts to youth concerts.

The Young People's Concert Series Programs (Admission concerts presented on Saturdays)

When the three different series of educational concerts (the School Concerts, the Young People's Series and the In-School concerts) are viewed as a single, overall unit, it is readily seen that each of the suggestions made by teachers has been incorporated into the total youth concert programming. However, it is only those children who can attend all three series who have opportunity to hear all of the types of presentations suggested.

The Young People's Concert Series includes a special feature in each of the four concerts. Within the last three years (1964-65, 1965-66, 1966-67), presentations have included the following:

4 ballet performances
3 opera performances
2 concerts featuring visual aid through presentation of a cartoonist
2 concerts featuring a narrated work
1 concert featuring solo performers

This type of programming obviously is linked to the financial structure of these concerts. Tickets must be sold through widespread public appeal that will attract the interest not only of the children but the parents as well, and revenue produced from sale of tickets makes possible a higher expenditure for concert programs.

The In-School Concerts (Concerts played in school buildings in the inner-city by two 50-piece orchestras under a P.L. 89-10, Title I Grant)

This series of concerts, initiated in 1966-67, was held to be of great value and cultural importance to students of inner-city schools. The general feeling expressed was that students seemed to identify more with the musicians and the music than was the case with the School Concerts at Ford Auditorium because the musicians had come to "their school and, therefore, into their society."

Programs for these concerts were chosen by the conductors in cooperation with the Cultural Enrichment coordinator's office.

FINANCING

The basic economics of the Detroit Symphony Orchestra's educational work can be stated rather simply. The educational concerts and attendant rehearsals account for 12% of the musicians' time (services) available to the association under the musicians' contract and education concerts comprise 22% of the total number of concerts played, but gross income for the three educational concert series meets only 9% of the total costs of operating the Orchestra.

In other words, in addition to present sources of financing for the educational work, the Detroit Symphony Association also subsidizes the program from its general funds, probably in a ratio of approximately 50¢ Detroit Symphony funds for each $1.00 provided for educational work from other sources. However, a certain portion of the contributions to the Orchestra's annual maintenance fund are made because of the interest of some of the donors in the educational services that the Orchestra offers to the youth of the community.

Sources of Financing for the Detroit Symphony Youth Concerts

School Concerts	- $60,000 grant made to the Detroit Symphony by the City of Detroit through the Department of Parks and Recreation
Young People's Concerts	- Ticket sales
Concerts played in the school buildings by 2 units of 50 musicians each	- $90,000 granted under Title I of P.L. 89-10
Additional funds applicable to the total educational program	- $100,000 (approximately) annually from Detroit Symphony Association funds
Costs of public school teaching and administrative time, and materials used in conjunction with student preparation for concerts	- Met from public school funds
Costs of transporting students to the concerts by bus	Met by individual students

EVALUATION OF RESULTS OF YOUTH CONCERTS

Music education personnel responding to Study questionnaires concerning their evaluation of the influence of youth concerts upon students reflected the following opinions:

DETROIT TABLE NO. 5

EVALUATION OF EFFECT OF YOUTH CONCERTS ON STUDENTS

	Favorable		Not Evident		Unfavorable	
	A	B	A	B	A	B
Influence upon attracting new students to study of music (recruiting)	6	15	1	4	-	-
Influence upon students' attendance at regular series concerts	7	7	-	3	-	-
Influence upon students' conduct in rehearsals and concerts of student performing groups	10	13	-	3	-	-
Influence upon students' general enthusiasm for music	20	24	-	1	-	-

FUTURE PLANS

When queried about future plans for student educational work, the Orchestra's managers and youth concert conductor pointed to the need to increase concert opportunities for high school students, for primary grades, and for pre-school age children. Implementation of such plans depends upon development of needed financing and finding the additional orchestral services required for an expanded educational program.

STUDY OF YOUTH CONCERTS IN HARTFORD, CONNECTICUT

Field Workers: Martin Lebeau, Music Education Specialist
Franz Bibo, Orchestra Research Specialist

REPORT OUTLINE — Page

Fact Sheet 259

Hartford Schools, Summary 260

Music Education in Hartford Public Schools 261

Hartford Symphony Youth Concerts, 1966-67 264

History and Philosophy of Youth Concerts in Hartford 265

Coordinating Work of Schools and Orchestra 268

- Concert Planning and Evaluation 268
- Scheduling 268
- Audience Supervision 268
- Transportation 268
- Promotion and Publicity 269
- Concert Preparatory Materials 269
- Programming 270
- Concert Broadcasts 270

Young People's Concert Series 271

Ensemble Performances 273

Financing 275

Music Educators' Comments and Suggestions 277

Young Artist Competition 278

FACT SHEET - HARTFORD, CONNECTICUT

THE CITY (See also appendixes D, E, F)

Population Data:	Corporate Population	162,178
	Metropolitan Area	549,249
	Whites in corporate population	84.5%
	Negroes in " "	15.3%
	Other non-whites in "	0.2%
Economic Base: (1960)	Manufacturing	
Income Data:	Median family income	$5,990
	15% of families earned less than $ 3,000	
	14% of families earned more than $10,000	
Education Data:	Of Hartford residents 25 years or older:	
	10.2% had completed less than 5 years of school	
	34.5% had completed high school or more	
	Median number school years completed - 9.6 yrs.	

THE ORCHESTRA - THE HARTFORD SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$388,071
Total number of musicians	75 - 85
Total number of concerts played	51
Total number of youth concerts played	28
Estimated gross attendance at youth concerts	

President:	Charles E. Lord
Music Director:	Arthur Winograd
Manager:	David G. Kent
Coordinator of youth concerts:	C. L. Burns, Jr., Asst. Mgr.

HARTFORD SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment 26,016

Hartford Public Schools

Superintendent	Medill Bair
Director of music education	Elmer M. Hintz
Coordinator of youth concerts	Elmer M. Hintz

Annual per pupil expenditure (1965-66) $659.93
Grade structure: 8 - 4

Schools

Elementary - Junior High Schools, Grades 1 - 8	24
Senior High Schools, Grades 9 - 12	3
Senior High School, Grades 9 - 11	1

Special Facilities and Programs

Educational Television - WEDH

Dual enrollment system:
Non-public school students take some of their regular work in public schools under public school teachers, these subjects requiring equipment and facilities not commonly found in parochial schools.

Transporting of students out of their neighborhood school areas to alleviate de facto segregation.

P.L. 89-10, Title I funds: $1 million, part of which was used to employ elementary classroom music specialists in deprived schools.

Non-Public Schools

Parochial schools 10

Representative Cultural and Educational Institutions

Connecticut Academy of Fine Arts
Connecticut Opera Association
Coordinating Council for the Arts
Hartford School of Ballet
Hartford Stage Company
Hartford Symphony Orchestra
Jewish Community Center
Wadsworth Atheneum
Hartford College for Women
Hartford Conservatory
Hartt College of Music of University of Hartford
Trinity College

MUSIC EDUCATION IN HARTFORD PUBLIC SCHOOLS

HARTFORD TABLE NO. 1

MUSIC EDUCATION STAFF - HARTFORD PUBLIC SCHOOLS (Total Staff-43)

DIRECTOR OF MUSIC EDUCATION
(Supervisor of Music)

SUPERVISOR OF INSTRUMENTAL MUSIC

In 24 elementary schools:
31 elementary classroom music specialists (3 part-time, one also instrumental)

In 3 high schools:
4 vocal teachers

7 Instrumental specialists (One also vocal, 3 also high sch[illegible])

In 3 schools:
5 Instrumental specialists (3 also elementary, one also supervisor)

The supervisor of instrumental music taught two high school orchestra classes daily, conducted the All-City Orchestra, had charge of musical instruments owned by the system, and helped supervise student teachers.

Elementary Music

Required general music was taught to 7th and 8th grade students twice each week for the entire year. (See Hartford Table No. 2).

One weekly lesson was given on school time to students in the instrumental program, with some instruction given in 4th grade, but most of it beginning in 5th grade.

Ten elementary instrumental teachers were engaged under P.L. 89-10, Title I funds. Students in deprived area schools received services of a building music teacher several times a week, while other music specialists saw their classes once a week.

A special guide for elementary classroom music specialists hired under the P.L. 89-10, Title I funds, to use in teaching.

disadvantaged children provided insights not only into this special program, but into the regular classroom program as well. The basic areas of singing, listening, creative and rhythmic activities, and playing, were the point of departure in working with the disadvantaged child.

HARTFORD TABLE NO. 2

MUSIC EDUCATION CURRICULUM - HARTFORD PUBLIC SCHOOLS

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Elementary Classroom Music (Gr. Pre-school - 6)	Beginning, Intermediate and Advanced Wind, Percussion and String Instruction (Grade 5 -)
General Music - Required (7 - 8)	
Girls', Boys' and Mixed Choruses	Band and Orchestra
	Small ensembles
High School	
Girls', Boys' and Mixed Choruses	Beginning, Intermediate and Advanced Instruction
Senior Inter-High Choir (Gr. 9 - 12)	Band and Orchestra
	Small Ensembles

Theory I and II (Gr. 9 - 12)
Introduction to Music (Gr. 9 - 12)
Music Appreciation 742 (Gr. 9 - 12)
Music Appreciation A Group (Gr. 9 - 12)
Music Literature (Gr. 11 - 12)

Secondary Music

The academic music offerings in Hartford were extensive (See Hartford Table No. 2). Theory I and II were the equivalent of a fundamentals course, Theory I having been recommended for students who plan a career of teaching at elementary grade level.

Introduction to music was a general music course utilizing singing, playing of classroom instruments, discussions and reports on contemporary movie, radio, television and other music.

In Music Appreciation 742, a general approach to the more traditional types of music was made, while Music Appreciation I and II took musical masterpieces and studied them in relation to the times in which they were written and other art forms that were contemporary to them.

Music Literature was a survey-type course for the academically talented student who was in the honors track program.

SUMMARY OF 1966-67 HARTFORD SYMPHONY ORCHESTRA YOUTH CONCERTS
2 Series

1. Youth Concerts (or High School Concert Series)

Number	16 performances, 8 different programs
Conductor	Arthur Winograd
Sponsorship	Hartford Symphony Orchestra
Financing	City of Hartford
Attended by	Grades 6, 7, 8 in public and parochial schools Grades 9 - 12 (All students, grades 6 - 12 attend at least one concert per year)
Performed in	High school auditoriums
Time	Wednesdays, 11 AM, 12:30 PM
Admission	Free

2. Young People's Concerts

Number	8 performances, 4 different programs
Conductor	Arthur Winograd
Sponsorship	Hartford Symphony Orchestra
Financing	Ticket sales, and Orchestra Association
Attended by	Any student purchasing a ticket
Performed in	Bushnell Auditorium, seating capacity 3,277
Time	Saturdays 1 PM, 3 PM
Admission	Series ticket: Students - $4.00; Adults $4.00 Single admission: " - $1.50; Adults $1.50

3. Ensemble Performances ("The Education Program")

Number	Over 250 performances
Sponsorship	Hartford Symphony Orchestra
Financing	Fees paid by schools, foundation grants, P.L. 89-10, Title I funds, MPTF
Attended by	Students in schools that purchase performances
Performed in	School auditoriums and classrooms
Time	In-school time
Admission	Free to students

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN HARTFORD

The Hartford Symphony Orchestra's early days were fraught with disappointments, frustrations and disruptions that were overcome by dogged determination on the part of many people.

The predecessor of the present orchestra made its appearance in 1934 under the Federal Emergency Relief Administration. Angelo Coniglione served as the first conductor, succeeded two years later by the well-known violinist, Jacques Gordon. In 1936, the federal government made continued governmental support contingent upon private funds also being placed in support of the Orchestra, and The Hartford Symphony Society was established.

The Society took over full responsibility for operating and financing the Orchestra in 1938-39, but activities were suspended two years later, from 1941 to 1948, due to World War II.

Sparked by an offer from the Local of the American Federation of Musicians to make services of musicians available free for an experimental year, the Orchestra was reactivated in 1948-49. In May 1949, a campaign for funds yielded approximately $40,000, and Radio Station WTIC pledged $10,000 for each of the next 3 years (total of $30,000). The reorganized Hartford Symphony was launched under two conductors - Moshe Paranov and George Heck.

There ensued a growing argument within community and musical circles over the basic philosophy concerning advisability of a two-conductor versus a one-conductor system. The latter viewpoint prevailed, and Fritz Mahler was appointed conductor-manager of the Orchestra in the spring of 1953. It was under Mahler's regime that Young People's Concerts were initiated in 1958-59, and have been continued under Arthur Winograd who succeeded Mahler as music director in 1961-62.

The Women's Auxiliary of the Orchestra, however, had not contented itself with waiting for music for children until the Orchestra itself was stable enough to undertake such a program. Instead, the Auxiliary formed an Education Committee and launched what, at that time, was a unique plan of ensemble concerts in the schools in 1952.

With a gift of $500 from the Musical Club of Hartford, the Education Committee turned to a remarkable woman - Rena Openheimer Greenwald - asking her to plan and serve as narrator for two different programs that could be performed by 3 or 4 musicians for students in the schools. One program was offered to a school at no cost with expectation that the school would pay $25.00 for succeeding programs. Musicians were paid for their work from the outset.

From this modest beginning, Mrs. Greenwald developed a most ingenious plan that ultimately was closely coordinated with establishment of orchestra concerts for students.

By 1955-56, the Symphony Society became the sponsor for the so-called Educational Concerts (ensemble performances), appointed Mrs. Greenwald Director of the Orchestra's Education Program, sought and obtained financial support from the Hartford Foundation of Public Giving which made a 2-year grant of $7,400. The Orchestra, supplemented the grant in the amount of $1,500 per year. The growth pattern was impressive:

	1952-53	1956-57
Performances	40	79
Audience	7,000	32,000

Channel 18 televised 10 of the programs in 1955-56, and the following year, the Connecticut State Board of Education extended the program to other Connecticut communities by asking Mrs. Greenwald to prepare eighteen 30-minute musical and discussion programs for weekly broadcasts over Station WKNB that were integrated into the music curriculum of the schools.

It was Mrs. Greenwald's concept that no child should be permitted to attend an orchestral concert until he had heard at least one performance by each of 4 ensembles - a string ensemble, a woodwind, a brass, and a percussion ensemble, the latter charged with the responsibility not only of demonstrating instruments and performing, but also with the task of introducing students to the concepts of rhythm in music.

After one or more performances by ensembles from all four orchestral instrument families, then and then only did Mrs. Greenwald feel that the child would be ready to listen, to enjoy and respond to the complicated colors and sounds of an entire orchestra.

Although the Young People's concerts were, from the outset, ('58-'59) presented on Saturdays, Mrs. Greenwald was able to closely coordinate the concerts with school activities. The student audience wishing to attend the early Young People's concerts was greater than the seating capacity of Bushnell Auditorium (3,200 capacity), and many schools placed block orders for tickets for their students. Choices had to be made as to students that could be accommodated, and priority in ticket allocations was given to those schools that already had presented the 4 ensemble concerts for their students.

Mrs. Greenwald's goal was a carefully structured program for music listening that would begin with kindergarten students, become more demanding as it progressed through elementary, junior and high

school years, thereby preparing graduating students also to graduate into adult concert audiences.

The strong impetus and leadership that accounted in large measure for the brilliance and success of the program disappeared with Mrs. Greenwald's death in 1960.

Since that time, the ensemble program has continued to expand, but the close integration of the program with the Saturday Young People's concerts has lessened with the result that attendance at the Saturday concerts now is down to approximately half the capacity of the house. This being the case, there no longer is a leverage for insisting that students hear a prescribed series of ensemble concerts prior to being permitted to attend the full orchestral concert.

Meantime, however, free orchestral concerts played in high school auditoriums and financed by the City of Hartford and the public schools were added to the Orchestra's educational program in 1960-61. Every public and parochial school student in grades 6 - 12 attends at least one 30-minute orchestral program each year.

The concerts are an integral, required part of the music listening program in grades 6 through 8. Extensive music appreciation and music literature courses offered to high school students are a further indication of the importance accorded to music listening in the Hartford Public Schools.

The superintendent of schools indicated that every effort is being made to maintain the status quo of school financing for youth concerts even in the face of the many school problems of serious nature involving the inner-city.

COORDINATING WORK OF SCHOOLS AND ORCHESTRA ON THE YOUTH CONCERTS

YOUTH CONCERTS

(Note: The Hartford Youth Concert Series also is referred to as the "High School Concerts", due to the fact that the concerts are played in high school auditoriums, though attended by students in grades 6 - 12.)

Concert Planning and Evaluation

The Orchestra conductor and director of music education, with a minimum of formality, jointly plan the concerts. The director of music is a member of the Orchestra's board of directors, and serves as concert coordinator for parochial as well as public schools. There is no formal evaluation of Youth Concerts either by the school system or teachers.

Scheduling

The 16 Youth Concerts are played by an orchestra of approximately 45 musicians which can be accommodated on stages of high school auditoriums. Each of the 8 different programs is played twice in 8 different high schools (11-11:30 AM and 12:45 - 1:15 PM). The first of the two back-to back performances is played for students in grades 6 - 8, and the repeat performance for grades 9 - 12. The director of music education handles concert scheduling for both public and parochial schools.

Audience Supervision

Teachers accompany students to concerts and are responsible for audience supervision.

Transportation

Elementary students (grades 6 - 8) attend concerts in nearby high schools and most student groups can walk to the concerts. If the round trip exceeds a distance of 3 miles, transportation is provided by the school system. Transportation arrangements are made by the music education office with individual schools and the public bus system.

Promotion and Publicity

Concert promotion is handled by the music education office through memorandums to teachers and principals, and by distribution to students of concert notebooks containing study materials.

Concert Preparatory Materials

Attractive notebooks (9"x12"), identified for use by public and parochial schools, are prepared by the director of music, distributed to all students in grades 6 - 8, and to students in music classes in grades 9 - 12. Copy for the inside cover is as follows:

> These concerts by the Hartford Symphony Orchestra are presented through the cooperation of the Hartford City Council, The Hartford Board of Education, and Station WTIC-FM.
>
> To Our Students:
>
> This is your concert notebook which includes all the programs you will hear during the school year. Each listed composition has a story or other information that will help you to enjoy the concerts. Also, the melodies and the themes, written on music staff, will help you to remember the music.
>
> Before every concert, read the paragraphs that explain each piece of music. Learn to sing the melodies. Knowledge of the music will increase your pleasure, especially if you know the melodies.
>
> I wish for all of you many enjoyable listening experiences.
>
> Elmer M. Hintz, Director
> Hartford Public Schools
> Music Department

Contents include listing of the 8 concert programs, a brief descriptive paragraph for each work, musical examples of themes, and a glossary of musical terms.

The only major change in the booklets since inception of the series in 1960 has been from mimeographed to printed format and some reduction in size and content.

A commercial publication entitled "The A B C's of Symphonies"[1] also was used. It covers such topics as "What is a symphony, anyway?" "What does a conductor do?" "Who's Who in a Symphony?" (the orchestra instruments), includes drawings, diagrams, sample page of a score, and listings of a few popular books about music.

Programming

The music is chosen by the director of music education and the conductor. Each program is based on a concert theme. Although the 1966-67 practice was to play the same program for all grades, different programs had been played some years for grades 6 - 8, and for grades 9 - 12.

Programs are short, approximately 30 minutes in length, are drawn from the basic orchestral repertoire, with occasional performance of a full sumphony. Instrumental soloists drawn from Orchestra personnel are used on one or two concerts.

Verbal commentary was handled by the director of music for one of each pair of concerts, and by an announcer from Station WTIC for the second concert. Each prepared his own comments which were limited to very brief introductory statements (about 2 minutes) for each composition. Comments for Copland's "Billy the Kid", for instance, were effectively presented by having the narrator give a brief explanatory sentence between sections of the suite while the Orchestra sustained a chord.

Audience participation is not used.

Chief restrictive factor in programming is the small size of the Orchestra, a matter of great concern to Orchestra conductor and management, and the schools, but a factor that they feel can be resolved only with increased financing. (Arrangements have been completed to increase the size of the Orchestra to 55 musicians for 1967-68 youth concerts.)

Concert Broadcasts

All performances are broadcast live over WTIC-FM, and through the public address system of the high school housing the concert. The best performance of each pair of concerts is rebroadcast the

[1]The ABC's of Symphonies, Greenfield, Mass., Channing L. Bete Co., Inc., 1954, 16 pp.

following Friday evening. This procedure makes it possible for many students to hear all 8 programs during the year if they will take the initiative to listen to the evening broadcasts.

Station WTIC-FM gives a copy of the tape to the school audio-visual department which makes additional copies of tapes upon request by teachers. Some concern was expressed over the quality of tapes that can be produced under present circumstances.

YOUNG PEOPLE'S CONCERT SERIES (Saturday Concerts)

The Young People's Concert Series consists of 4 different programs, each played twice, presented at Bushnell Auditorium on Saturdays at 1 PM and 3 PM. This series, originated by the Orchestra Society in 1958-59 under Fritz Mahler, has been based on attracting ticket purchasers among students (and their parents) on an area wide basis. Although not a school-connected venture, attendance is encouraged by the schools.

Planning of the series is handled by Orchestra conductor and management.

Scheduling is contingent upon availability of Bushnell Auditorium, and the concerts are spread throughout the season. In 1966-67, they were presented in November, December, January and February.

Audience supervision is handled by members of the Women's Auxiliary and other adults who accompany children to concerts.

Promotion is the responsibility of Orchestra management. All customary forms of promotion are used including distribution of brochures for the Young People's Concert Series, newspaper ads and feature stories, radio and TV announcements. Members of the Women's Auxiliary work with the schools and PTA groups. The manager of the Orchestra reports that the work of the Auxiliary and newspaper ads prove to be the most effective promotion judging from ticket sale response.

Ticket Sales. Ticket prices are the same for students and adults - $1.50 single admission, or $4.00 for the series of 4 concerts. The price was recently increased 25¢ (from $1.25 to $1.50), a step that has not proven helpful in efforts to enlarge the audience. Ticket sales are handled by the Orchestra office (mail response to brochures and newspaper ads), and by members of the Auxiliary through their direct contact with schools.

Concert preparation of students is not structured or directed through the schools, although with the school involvement in ensemble concerts and concerts played in high school auditoriums there are many natural tie-ins between those activities and the Saturday Young People's Concert Series. Nevertheless, formal preparation of students for Saturday concerts is pretty much a matter of individual initiative on the part of teachers.

Programming. Programming policies for the Saturday concerts reflect the continuing efforts of the Orchestra to deal with the familiar problems of (1) costs, (2) presentation of concerts on non-school time, (3) lack of direct tie-in with school music curriculum, and (4) planning for students of a wide age range. In other words, great effort is made to give the Saturday concerts so-called "box office appeal" that will attract voluntary purchases by students and by the parents who must see that the youngsters get to the concerts.

The "box office appeal" approach does not necessarily coincide with the concepts held by Orchestra leadership as to the basic purpose of student concerts. The president of the Orchestra Society sees the purpose of youth concerts as being that of building audiences for the future and taking responsibility for contributing to the total cultural development of the community.

The conductor and manager feel that youth concerts should stimulate an interest in music on the part of the young people.

Pressed with the necessity of trying to fill Bushnell Auditorium twice for each program - (combined seating capacity of 6,400) in order to meet high orchestral and production costs, the Saturday series has more and more emphasized "special attractions".

The 1966-67 series included presentation with the Orchestra of the Pickwick Puppet Theater in "Cinderella", a Japanese folk dancer, Lisl Weil and her "Ballet with Crayons" in "The Sorcerer's Apprentice", and a young classical accordionist. The previous (1965-66) year's series included presentation of opera ("Hansel and Gretel"), the puppet theater, the Nelle Fisher Ballet, and a narrative-orchestral work.

The all-city chorus and winner of the Young Artist competition also are presented in one of the concerts each year.

The conductor and management feel that the special attractions are very important for the Saturday series, needed to "hold the attention of the students". The conductor finds greatest success in the large hall with "almost unrelieved animated music" by which he means music that is loud and fast. It is his experience that quality of performance for these concerts is important "up to a point".

Programming problems are complicated by the limited size of the Orchestra that can be used for these daytime concerts due to unavailability of musicians. Customarily the Saturday concerts are played by a fifty-piece orchestra.

The custom of using a professional commentator (usually an announcer from a radio or TV station) is well established and continues to be followed. Neither Orchestra manager nor conductor works in great detail with the commentator in preparation of his remarks.

Attendance shrinkage is a matter of great concern to the Orchestra Society, Women's Auxiliary, conductor and management. Within the 10-year history of the Saturday series, attendance gradually has diminished from a peak of 5,000 to 6,000 for a pair of concerts, to current normal attendance of 2,000 to 3,000 for a pair.

THE ENSEMBLE PERFORMANCES (The "Education Program")

The ensemble performances, known as "The Education Program", initiated by the Women's Auxiliary in 1952, have shown steady growth throughout the 15-year period.

In 1966-67, over 250 performances were presented in more than 100 different schools throughout the entire area, to a total audience estimated at 150,000 students ranging from kindergarten through grade 12.

The performances are purchased by individual schools using funds from various sources (see section on Financing), and are booked by the schools directly through the Orchestra office.

A small nucleus of Orchestra musicians, engaged by the Orchestra on a full-time basis, is available to play in the ensembles. Ensembles during 1966-67 included trios, quartets and quintets drawn from string, woodwind, brass and percussion sections, an early instrument group, a harp trio, a trio with dancers, a jazz ensemble, contemporary music group of 4 players, and combinations with keyboard instruments.

The scale of prices charged for performances varies with (1) number of musicians involved; (2) number of concerts contracted on one day by either one school or neighboring schools; (3) travel distance.

	Prices for Performances in Hartford Schools		Prices for Performances in schools 30 to 60 miles distant	
Type of Ensemble	Single Concert	Pair of concerts same day	Single Concert	Pair of concerts same day
Trios	$ 87.50	$47.50 per perf.	$124.00	$ 67.00 per perf.
Quartets	110.00	60.00 " "	154.00	82.00 " "
Quintets	135.00	72.50 " "	184.00	97.00 " "
Sextets	160.00	85.00 " "	214.00	112.00 " "

Note: Some variations in above prices related to special costs such as harp transportation, etc.

Promotion of the ensemble concerts is extensive and effective. A very handsome 24-page brochure, published in recent years, described each different ensemble, and charted a suggested sequence of programs for different grades. (See Appendix N).

Printed programs for the Orchestra's adult subscription concerts include, in the listing of Hartford Symphony events for the coming month, performance schedules of the ensembles.

Programming for ensemble performances is the responsibility of the leader of each ensemble. Some advance program materials are sent to schools by the Orchestra office and teachers initiate concert preparation in some classes and/or some schools. An individual school or PTA may make special requests relating to programming as, for instance, when requests came in from some of the junior high schools for contemporary works. In general, performances for kindergarten classes are 30 minutes in length, 45 minutes for other audiences.

FINANCING

Costs of the Orchestra's education activities (including orchestral concerts and ensemble performances) exclusive of administrative costs total approximately $74,000 annually, or 20% of the Orchestra's annual gross operating budget.

Income (earned and contributed) directly attributable to education activities totals approximately $58,000 or 16% of gross annual budget.

SUMMARY OF 1967 ORCHESTRA COSTS AND INCOME FOR EDUCATION ACTIVITIES (Exclusive of administrative costs)

	Costs	Income
1. Youth Concerts (high school series)	$26,000	
Income: Grant, City of Hartford		$19,500
2. Young People's Series (Saturday)	40,000	
Income: Ticket sales		15,500
Contributions		6,000
		$21,500
3. Ensemble Performances	18,000	
Income: Fees paid by schools		8,000
P.L. 89-10, Title I funds		2,000
Foundation grants.		5,200
Music Performance Trust Fund . . .		2,000
		$17,200
Totals	$74,000	$58,000

Operating deficit:

Costs	$74,000
Income	58,000
Operating deficit	$16,000 + administrative costs

The operating deficit plus all administrative and incidental expenses are met from the Orchestra's annual maintenance fund, with modest assistance from the Women's Auxiliary.

The Orchestra concerts for students (exclusive of ensemble performances) accounted for 28 of the Orchestra's 51 concerts, representing 55% of the performance services for the year, yet the income from these services comprised only 16% of the Society's total income.

Public Funds

Support given to the Orchestra's education activities from public monies is impressive, totalling approximately $32,200.00 annually:

City of Hartford:	
Grant to Orchestra for Youth Concerts in high schools	$19,500
Hartford Board of Education:	
Publication of concert notebooks for Youth Concerts	800
Transportation of students to Youth Concerts . .	1,900
Other Board of Education (including some PTA funds):	
Performance fees for ensemble concerts	8,000
P.L. 89-10, Title I funds for ensemble concerts . . .	2,000
Total	$32,200

MUSIC EDUCATORS' COMMENTS AND SUGGESTIONS

General Comments and Suggestions

"I feel that the Young People's Concerts should be available to youngsters from grades 4-12 with programs geared to the appropriate age levels." (Elementary classroom music specialist, grades 1-8)

"In a Youth Concert program where grades 6-12 have an opportunity to listen or to attend live programs, no student should be required to listen to or attend the programs after the first year. After the first year, these students should attend youth concerts only because they choose to do so." (Elementary classroom music specialist, grades 1-8)

"The students are better able to concentrate on fewer instruments at the same time. They become more involved in what they are listening to when they are able to follow entrances of the several voices represented by the instruments. The visual aspect becomes more interesting also." (Elementary classroom music specialist, grades 1-8)

"The announcer should never talk 'down' to the audience as if he had to sell his product. He should simply treat the high school students as adults and by his tone and presentation, the students will rise to his level of interest and preparation." (Senior high vocal teacher - parochial)

"The choice of music and general programming might be improved. Too many programs are mainly 'warmed-over' adult concerts. Greater depth, not breadth, should characterize each program. More commentary (Yes, at the expense of performance time) should be given at each program." (Elementary classroom music specialist, grades 1-8)

Comments and Suggestions on Concert Preparation

"A particularly interesting lesson was developed around a program of music by one composer - Mozart. The composer's life was briefly discussed and one important contribution was outlined in detail - the composer's contribution to the development of music for solo instruments such as bassoon and clarinet." (Elementary classroom music specialist, grades 1-8)

"The Guide is sent so much earlier in the year of the concert that often it is misplaced." (Elementary classroom music specialist - parochial, grades 7-8)

"Organize a music club in which the only requirement would be monthly dues (a nominal amount) and regular attendance at meetings. These meetings may include listening, performing, and/or study sessions. Many aspects of music might be explored this way and the meetings provide an excellent opportunity for special pre-concert preparation." (Elementary classroom music specialist, grades 1-8)

YOUNG ARTIST COMPETITION

Winner of the Young Artist Competition is presented as soloist with the Orchestra in one of the pairs of concerts in the Young People's Concert Series.

The competition, sponsored and financed by Aetna Life & Casualty on a statewide basis, is open to high school instrumentalists (any orchestral instrument).

The Orchestra is responsible for administration of the competition, including selection of the panel of judges headed by the Orchestra's conductor. The Orchestra and Aetna Life jointly publicize the competition.

In addition to a solo appearance with the Orchestra, the winner receives a cash award of $1,000. Students placing 2nd and 3rd in the competition each receive a cash award of $250.

STUDY OF YOUTH CONCERTS IN NEW ORLEANS, LOUISIANA

Field Workers: Frank Bibo, Orchestra Research Specialist
Martin LeBeau, Music Education Specialist

REPORT OUTLINE

	Page
Fact Sheet	280
New Orleans Schools, Summary	281
Music Education in New Orleans Public Schools	282
New Orleans Symphony Youth Concerts	285
History and Philosophy of New Orleans Symphony Youth Concerts	287
Procedures Used in Conjunction with Student Concerts	291
The Schools and the Orchestra	291
Current Basic Concert Plan	292
Operating Procedures	293
Programming	294
Financing	296

FACT SHEET - NEW ORLEANS, LOUISIANA

THE CITY (See also Appendices D [illegible])

Population Data (1960)	Corporate Population	627,525
	Metropolitan Area	907,123
	Whites in corporate population	62.6%
	Negroes in " "	37.2%
	Other non-whites in "	0.2%
Economic Base (1960)	Water transportation, retail trade	
Income Data (1960)	Median family income . . . . $4,807 (annual)	
	27.8% of families earned less than $3,000	
	12.9% of families earned over $10,000	
	Designated major poverty areas (1966)	
	1 with 529,000 persons	
Education Data (1960)	Of New Orleans 25 years or older:	
	13.7% had completed less than 5 years of school	
	33.3% had completed high school or more	
	Median number school years completed - 9.0 years	

THE ORCHESTRA - THE NEW ORLEANS PHILHARMONIC SYMPHONY ORCHESTRA

1966-67 data

Gross annual budget	$648,400
Length of season	32 weeks
Total number of musicians	80
Total number of concerts played	130
Total number of youth concerts played	56
Estimated gross attendance at youth concerts	81,000

President	J. Freyhan Odenheimer
Music Director	Werner Torkanowsky
Manager	Thomas A. Greene
Conductors of youth concerts . .	Werner Torkanowsky
	Kyung-Soo Won, Asst.. Conductor

NEW ORLEANS SCHOOLS - SUMMARY

Public school system enrollment	105,716
Non-public school enrollment	53,346
Total school population (through high school)	159,062

New Orleans Public Schools (Orleans Parish)

Superintendent: Carl Dolce
Director of Instrumental music education: Rene A. Louapre, Jr.

Annual per pupil expenditure: $349.94
Grade structure: Pre-school, Kindergarten, 6-3-3

Schools:

Elementary Schools (main grades K-6)	88
Junior High Schools (grades 7-9)	20
Junior-Senior High Schools (grades 7-12)	1
Senior High Schools (grades 10-12)	11
Technical-Vocational Schools	1
Special Classes (Physically, Emotionally, Mentally Handicapped)	45

School Facilities and Programs:
- Educational Television Station WYES
- Louisiana Youth Concerts (Radio Network)
- 11 PL89-10 Projects

Representative Cultural and Educational Institutions

Issac Delgado Museum of Art
Louisiana State Museum
New Orleans Philharmonic-Symphony Society
Theaters - four

DeLisle Junior College
Dillard University
Louisiana State Univ. in New Orleans
Loyola University
Our Lady of Holy Cross College
St. Mary's Dominican College
Southern University in New Orleans
Tulane University
Xavier University

MUSIC EDUCATION IN NEW ORLEANS PUBLIC SCHOOLS

NEW ORLEANS TABLE NO. 1

MUSIC EDUCATION STAFF - NEW ORLEANS PUBLIC SCHOOLS
(Total staff, 107)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Supervisor of vocal music	Supervisor of instrumental music
Elementary	
In 88 schools: 3 Elementary vocal consultants 7 Elementary vocal teachers	In 86 schools: 22 Elementary instrumental specialists (4 also Junior high, 1 also Senior high)
Junior High	
In 21 schools: 27 Vocal-general teachers	In 21 schools: 24 Junior high instrumental specialists (4 also elementary, 3 also Senior high)
Senior High	
In 12 schools: 17 Vocal teachers (1 also elementary)	In 11 schools: 13 Senior high instrumental specialists (1 also vocal, 3 also junior high, 1 also elementary)

Staff: Unlike most school systems, New Orleans did not have one person designated as the over-all director of music education. Instead, a vocal and an instrumental supervisor controlled the music program. About 83 percent of the elementary classroom work was handled on a consultant, or on-call basis, the remaining assistance being handled by 7 itinerant elementary vocal teachers who had been hired in the fall of 1966, to cover an average of three schools each. These schools were chosen on the basis of need and "projected potential."

NEW ORLEANS TABLE NO. 2

MUSIC EDUCATION CURRICULUM - NEW ORLEANS PUBLIC SCHOOLS

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Gr. K-6) Choir (upper elementary)	Beginning, intermediate and advanced winds, percussion, strings, keyboard (Gr. 4-6) Band and Orchestra
Junior High	
General Music I (Pilot Project)- Girls', Boys' and Mixed Choruses Music History and Appreciation (9th grade only) Applied Music - private Voice lessons outside of school hours	Beginners, Intermediate and Advanced Band Orchestra (3 schools) Instrumental Music Classes Instrumental Technique Classes (9th grade only) Applied Music
Senior High	
General Music 1 - IV (2-5 periods per week) Girls', Boys', and Mixed choruses Vocal Ensemble Voice Class (2 periods/week for 3 years) Applied Music - private voice lessons	Instrumental Music Classes Applied Music Band Junior and Senior Bands Junior and Senior Orchestras
	Music History and Appreciation I and II (2-5 periods/week) Fundamentals of Music I and II (for juniors and seniors only)

Elementary Music

Sixty minutes per week was the local requirement for elementary classroom music to be carried out by classroom teachers. The course of study was clearly set forth in two bulletins including individual sections on listening in which the Philharmonic-Symphony Orchestra Concerts were not mentioned.

All but 2 New Orleans public elementary schools have instrumental music. An average of 1½ lessons were received by instrumental students each week. Instrumental teachers also did some work in regular classrooms on the simpler classroom instruments such as song-flute. Some string instructors gave daily 15 minute lessons in selected schools.

Secondary Music

There was no required general music in New Orleans public secondary schools. That there was some thinking in that direction was indicated by the existence of a pilot project in one school in which 7th grade students were required to take general music.

The comprehensive nature of the secondary vocal offerings was highlighted by the possibility of studying voice privately and receiving 1 point of credit for each hour of weekly instruction each semester.

Applied instrumental music study with a teacher outside of school was also allowed for credit.

Educational Radio

In 1966-67, 6 student concert programs were broadcast over 12 stations throughout Louisiana including WWL in New Orleans.

Educational Television

A series of 7 lessons selected from Music for Children, a series of films distributed by the National Educational Television and Radio Center, were shown over the educational television outlet in New Orleans. They were used to introduce orchestral and keyboard instruments, and to explain elements of musical composition. Each lesson received a preview showing for teachers several weeks before being presented for in-school viewing.

SUMMARY OF 1966-67 NEW ORLEANS SYMPHONY YOUTH CONCERTS, 4 Series

1. Louisiana Youth Concerts

Number:	6 performances, 3 different programs
Conductor:	Werner Torkanowsky
Sponsorship:	New Orleans Philharmonic Symphony Society & Schools
Financing:	Orleans Parish Board of Education and private gifts
Attended by:	Grades 7-12 in public, parochial and private schools in Orleans Parish (County). Concerts also available to schools through a state-wide educational radio hookup.
Performed in:	Municipal Auditorium, seating capacity 5,000
Time:	9:45 AM; 1:15 PM, Weekdays
Admission:	Free
Transportation:	Usually 15¢

2. Children's Symphony Concerts

Number:	9 performances, 3 different programs
Conductor:	Werner Torkanowsky
Sponsorship:	New Orleans Philharmonic Symphony Society
Financing:	Ticket Sales, private contributions and Symphony Society funds
Attended by:	Students in Grades K-6 in public, private and parochial schools of the metropolitan area
Performed in:	Municipal Small Auditorium, seating capacity 2,500
Time:	Weekdays during school hours (9:45 AM, 1:15 PM)
Admission:	$3.00 for series of 3 concerts
Transportation:	15¢

3. Jefferson Parish (County) Student Concerts

Note: Jefferson Parish is located on both sides of the Mississippi River making it necessary to give a double series.

Conductor, Sponsorship, Financing, Time -
Same as for Children's Symphony Concerts above

A. East Jefferson Student Concerts

Number:	12 performances, 3 different programs
Attended by:	Students in Grades 1-12, with 1 concert set aside for high school students only.
Performed in:	E. Jefferson High School, seating capacity 1,800
Admission:	$3.00 for series of 3 concerts

B. West Jefferson Student Concerts

Number: 3 performances, 3 different programs
Attended by: Students in Grades 1-12, with 1 concert* set aside for high school students only.
Performed in: West Jefferson High School, seating capacity 1,800
Admission: $3.00 for series of 3 concerts

4. St. Bernard Parish (County) Student Concerts

Number: 4 concerts, 2 different programs
Conductor)
Sponsorship) Same as above
Financing)
Time)

Attended by: Students in Grades 1-12, with 1 concert* set aside for high school students only.
Performed in: Chalmette Senior High School, seating capacity 1,800
Admission: $2.00 for series of 2 concerts

*Note: Programs for high schools vary somewhat from other programs.

HISTORY AND PHILOSOPHY OF NEW ORLEANS SYMPHONY ORCHESTRA YOUTH CONCERTS

The New Orleans Symphony Orchestra has a continuous history of presenting, promoting, and financing student concerts since 1935-36, the year the Orchestra was founded.

The Orchestra has carried on its educational program with and without close cooperation from the schools, with and without State subsidization of the program, under a segregated school policy, under an integrated school policy, with audiences to hear the concerts, with the Orchestra playing concerts in empty auditoriums.

Through the years, the Orchestra's education program has, in succession, reaped and withstood success, popularity, scorn, and rejection as changes have taken place in the local, state and national sociological scene and legislation. Through it all, the Orchestra leadership has remained steadfast in its conviction that one of the basic functions of the Orchestra is to see to it that symphonic music shall be made available to children.

Being the only fully professional orchestra in the State of Louisiana (and for that matter, almost the only orchestra of any format), the New Orleans Symphony also has undertaken, to the extent of its ability, to extend its educational services to students throughout the State via live concerts and state-wide broadcasts.

1935-36 to 1951-52

The New Orleans Symphony was formed in 1935 under the musical direction of Arthur Zack. Young People's concerts were introduced in the Orchestra's first season in 1935-36. Three years later Ole Windingstad became conductor and student concerts were continued under his baton. During these years, youth concerts were financed through paid admissions and private contributions. School age children in public, private and parochial schools were eligible to attend.

With appointment of Massima Freccia as music director in 1944-45, there followed a period of expanded interest in the Orchestra's educational program. In 1947, largely as a result of the interest of the mayor of New Orleans, the City allocated $30,000 a year to the Young People's Concert Series (as student concerts were then titled), the Board of Education initiated an annual $5,000 grant, and individuals and business firms contributed $40,000 a year to the total project.

The goal was to make at least one free concert available to all students (white and negro) in grades 5 through 12 in public, parochial and private schools. The concerts were conducted by Pierre Henrotte, assistant conductor of the Orchestra.

During this period, there was close cooperation between schools and Orchestra. Concert preparation materials were prepared by a member of the school music staff and distributed to all participating schools by the Orchestra office. Student participation included concert notebook contests, musical quizzes, community singing, presentation of student soloists and student choirs with the Orchestra.

High school band and orchestra students served as ushers. Occasionally, advanced instrumental students played as members of the orchestra, and high school instrumental teachers conducted the orchestra in one or more compositions.

The vigor and scope of school involvement in the New Orleans youth concert program in these years was brought out in a preliminary bulletin for the school year 1950-51.[1]

A new departure announced in the bulletin was the elimination of study materials in favor of a course of study utilizing the book Music and Man by Howard McKinney.[2] All Orchestra youth concert programs were related to the book which was to be used directly by secondary students, and by elementary teachers as a guide.

There were 4 basic concerts each year for 4 years based on (1) The Orchestra and Descriptive Music, (2) Form, (3) Nationalistic Music, and (4) A Study of Rhythm and the Music of Today. Assignments were given in the McKinney book and in Music Appreciation for Every Child by Glen and Lowry.[3]

For the first time, students in grades 5 through 12 were attending concerts by school instead of by grade. The programs were broadcast as part of an effort to give each student in these grades a live concert each year, and at least 3 radio concerts (which could be chosen from the 10 to be broadcast).

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[1]Foster, Georga A., and Yvonne C. LaPrime. Youth Symphony Concert Project Preliminary Bulletin for the School Year 1950-51. Sponsored by the New Orleans Department of Recreation. 11 pp. mimeographed.

[2]McKinney, Howard. Music and Man.

[3]Glen, , and Lowry. Music Appreciation for Every Child. Silver Burdett Company, 1935.

1951-52 to 1966-67

In 1952 there was a merger of the New Orleans Symphony Orchestra and the Philharmonic Society of New Orleans. Alexander Hilsberg was appointed music director beginning with the 1952-53 season, and while holding that post (until November 1960) conducted student concerts.

In 1952-53, the Louisiana Youth Concerts were organized as a formal series of free concerts for students in grades 5 to 12 in public, parochial and private schools of Orleans Parish (county). Each school was invited to send its students to one concert per year. The concerts were presented to segregated audiences under the "separate but equal facilities" philosophy.

In 1953-54, the Orchestra initiated the "Symphony for Children Concert Series" for students from kindergarten through 6th grade, in public, parochial and private schools of the New Orleans metropolitan area. Concerts were presented during school hours and an admission charge was made of $3.00 for a series of 3 concerts. The concerts were presented in the small side of Municipal Auditorium having a seating capacity of 2,500.

Although the City grant was discontinued about this time, new sponsorship and financing came from the Louisiana State Department of Education which, in 1952, began contributing funds to concert costs. The Symphony Society organized a radio network known as "Louisiana Youth Concerts Network", for the purpose of broadcasting educational concerts to all school children in the State. Pre-concert study materials were prepared by the State Education Department and distributed to participating schools, with the Symphony Society meeting printing and mailing costs.

During the 1956-57 season, for example, 12 different programs were broadcast live from New Orleans through a 13-station hook-up to an audience estimated to be about 600,000 students in Louisiana, with some out-of-state schools also picking up the broadcasts. Evidently, the broadcasts were intended to be heard by students from the 5th grade through high school.

The study materials were quite extensive. Special features appearing in the study guide included a musical quiz, and an art project involving large numbers of students submitting their artistic impressions of a specific composition to a panel of judges. Yearly, state-wide competitions were held to select student soloists who performed on these programs.

The Louisiana Youth Concerts broadcast series was evidently the first state-wide effort of its kind in the country although radio youth concerts were hardly a new departure. Funding of this enterprise was accomplished through a combination of state, private, and commercial funds.

The State Department of Education discontinued its support of the project in the late 1950's, but grants from business corporations continued. The Orchestra continued to maintain ground lines for the radio network and many stations (as of 1967) continue to broadcast the educational concerts as a part of their public service programming.

The Orchestra's music director, Alexander Hilsberg became ill in the fall of 1960, and James Yestadt, appointed resident conductor, became conductor of student concerts.

The Orchestra again expanded its educational services in 1962-63 through initiation of Jefferson Parish (County) Student Concerts.

In 1963-64 a similar expansion was extended to St. Bernard Parish.

In that same year (1963-64) Werner Torkanowsky was appointed to the post of music director and assumed artistic direction and conducting for student concerts.

With the advent of integration in the schools (1962-63), the Orchestra's total educational program suffered severe setbacks in terms of concert attendance, and in joint work between schools and Orchestra in the all-important area of pre-concert study.

Racial problems first arose in 1957 when the Orchestra found it necessary to cancel presentation of negro student soloists on the Youth Concert Series due to a State law. Although concerts were being played for segregated audiences, the same soloists and programs were presented for each audience. Performance by a negro student before a white audience was interpreted as "entertainment" and, therefore, "social contact", and prohibited according to State statutes. As a result of this situation, negro schools began boycotting concerts played for their students at Booker T. Washington (negro) High School, and the Orchestra frequently played these concerts to near-empty or totally empty houses. The concerts were continued, however, with the Orchestra stating that if some students did show up, the Orchestra should be there for them. Furthermore, some of these concerts were carried on the radio network educational series.

Following integration, teachers and parents from both white and negro schools were apprehensive about sending students to concerts offered to integrated audiences, and attendance remained very low. With so little patronage of concerts by students, the schools found little validity in attempting to include concert programs in music education activities in the schools in spite of the fact that all children could have had access to the music via the educational radio hook-up. This was little used in the New Orleans area, at least.

1966-67

Aside from willingness of schools to authorize concert attendance by children during in-school time, and continuation of the annual $5,000 grant by the Board of Education there is very little current, joint activity between schools and Orchestra in connection with youth concerts.

The Orchestra reported, however, that there was marked increase in youth concert attendance in 1966-67, and it is hoped that 1967-68 will mark the first year of significant general recovery from the tragic chain of events of the last few years.

In the spring of 1967, the Study research specialists attended the first concert ever presented for an integrated student audience in Picayune, Mississippi, 65 miles from New Orleans. The New Orleans Symphony management carefully saw to it that no special mention was made in the press of the historical nature of the event either before or after the concert. All went smoothly with the complete focus and emphasis being placed on the music that was made available to the children that day.

Since 1965-66, the New Orleans Orchestra has made annual visits to Bay St. Louis, Mississippi, and from the outset the student matinees and adult evening concerts have been played to integrated audiences. The same is true of some 20 other cities and towns in Louisiana and Mississippi in which the Orchestra plays student matinees and adult evening concerts.

PROCEDURES USED IN CONJUNCTION WITH YOUTH CONCERTS

The Schools and the Orchestra

Although the Board of Education of Orleans Parish makes an annual $5,000 grant toward costs of the free Youth Concerts played for junior and senior high school students in public, private and parochial schools throughout the Parish, there is almost no joint activity between the Orchestra and the central music administration of the public school system at the present time.

Orchestra management maintains direct contact with individual schools concerning concert schedules, sale of tickets (for the elementary student concerts) and other concert arrangement details.

At the present time, schools throughout the area follow a policy of releasing students to attend concerts during school time. Some teachers attend concerts with their students. Pre-concert materials, prepared and distributed to schools by the orchestra, are available for those teachers who wish to use them, but pre-concert study is not built into the music education curriculum. No mention is made of the concerts in the teachers' curriculum guides.

The Study's music education research specialist found no indication that New Orleans schools were making use of the educational broadcasts of youth concerts in spite of the fact that a total of 6 different programs could be made available to all students each year through this media.

Inasmuch as the public school central music administration is so little involved in student concerts, it was the judgment of the Study's music education specialist that distribution of questionnaires to New Orleans teachers was not practical. Therefore, data given in this report relative to schools is the result of interviews and examination of various documents.

An undercurrent of resentment was expressed by some school representatives over the fact that even though the Orchestra receives $5,000 annually from the school board for youth concerts (used to help meet costs of 6 free concerts for junior and senior high school students), the Orchestra expects elementary students to pay for concert tickets. This policy was interpreted by some school spokesmen as evidence that the Orchestra was interested in elementary school concerts only as a source of revenue that could be applied to cost of the Orchestra's basic operations and was little concerned with educational aspects of elementary school concerts. Few school people interviewed had even attended a concert in recent years.

It is under these circumstances that the Orchestra Society has developed procedures enabling it to play approximately 35 concerts for a total annual audience of approximately 80,000 students in the New Orleans metropolitan area.

Current Basic Concert Plan

In the Louisiana Youth Concert Series, the Orchestra plays 6 free concerts (2 performances each of 3 different programs) for junior and senior high school students in public, private and parochial schools in Orleans Parish. Each school is invited to send its students to one free concert each year. The concerts are presented on the large side of Municipal Auditorium (capacity 5,000) for integrated audiences.

The Children's Symphony Concert Series consists of 9 performances (3 performances each of 3 different programs) for students in kindergarten through grade 6 in public, private and parochial schools of the metropolitan area. Admission price is $3.00 for the series of 3 concerts. Likewise played for integrated audiences, these concerts were presented on the small side of Municipal Auditorium having a seating capacity of 2,500, and will be presented on the large side in 1967-68.

Outlying Parish Concerts consist of a total of 19 performances organized into 2-concert and 3-concert series played in three different locations for students in grades 1-12, one concert of each series being set aside for high school students only. Admission price is $3.00 for the series of 3 concerts. ($2.00 in the case of one 2-concert series.) The concerts are played in high school auditoriums for integrated audiences of approximately 1,800 for each concert.

Educational radio broadcasts are offered within a 12-station hook-up of six different programs a year drawn from the Youth Concert series and the Children's Symphony Concert series, but use is no longer made of state-wide study guides in conjunction with the broadcasts.

Operating Procedures

Concert planning is handled by the Orchestra's music director.

Scheduling is handled by Orchestra management through direct contacts with individual schools.

Ticket sales are handled by the management in cooperation with the Women's Committee of the Orchestra and other women volunteers who make direct contacts with schools.

Transportation is arranged chiefly by individual schools through use of school buses and commercially chartered buses at a customary charge of 15¢ to the individual student. In some cases the Orchestra assists in making bus arrangements.

Audience supervision is handled by teachers attending concerts with their students, and by members of the Women's Committee. Actually, the Orchestra publicly discourages attendance by adults (aside from teachers) unless they are officially involved in concert responsibilities, feeling that a much better response is elicited from young listeners in an all-student audience.

Promotion and publicity are the responsibility of Orchestra management. Use is made of modest brochures for the various series, newspaper feature stories, radio and TV announcements, plus personal work done by Women's Committee members.

Concert preparation of students is a sometime thing, completely dependent upon interest and initiative of individual teachers. The Orchestra distributed brief, one-page mimeographed program notes to schools, an orchestra seating chart, and an interesting, unique, 2-page introduction to a symphony orchestra.

The thread of continuity for this introduction has to do with arrival of the Orchestra's equipment trucks at the auditorium, and proceeds to introduce the instruments in terms of the kinds of cases they are in. Comes then a brief description of the stage set-up, the function of the librarian (whom the students may see placing music on the stands), arrival of musicians on stage, the orchestra's tuning process and, finally, the arrival of the conductor. (See Appendix O).

The Orchestra manager concludes that, perhaps, more extensive use is made of pre-concert materials distributed by the Orchestra than might be supposed because "we get many protests if the conductor decides to make some slight change from the pre-announced program" (such as choice of movement from a large work).

The conductor is of the opinion that concert preparation of students is excellent when done by persons properly qualified, but is better left undone when it becomes the responsibility of persons having had little or no professional musical training.

Concert evaluation by school personnel is limited to occasional informal discussions between Orchestra management and/or conductor, and principals of individual schools.

Printed programs are not used, the Orchestra preferring to depend on verbal commentaries of the conductor or associate conductor.

PROGRAMMING

Programming policies are rooted in the basic purposes held by the Orchestra leadership regarding youth concerts.

Symphony Society President J. Freyhan Odenheimer considers youth concerts an inherent part of a child's cultural and musical education. In spite of the fact that youth concert financing significantly increases the Orchestra's total funding responsibilities, the president stated that "the more we can do to bring fine music to the children of the area, the more we want to do."

Orchestra management sees the basic function of youth concerts as being those of (1) exposing students to a listening experience in a concert hall; (2) helping students develop musical taste; (3) helping them acquire a taste for music coupled with live performance.

The conductor's aim is to "make music a meaningful, emotional experience for students".

Concert programs are drawn from the basic orchestral literature, are planned with specific age groups in mind, are unified through flexible use of concert themes, and include presentation of contemporary music to which the conductor finds students respond with great interest.

Mr. Torkanowsky is convinced that one method of making youth concerts meaningful is that of giving students thorough acquaintance with all of the orchestral instruments, and he makes extensive use of soloists for this purpose.

The Orchestra holds statewide auditions for student instrumentalists (up to and including 11th grade) each spring, and presents the most outstanding talents as soloists with the orchestra in the succeeding year.

1964-65 - 14 student soloists were presented
1965-66 - 5 " " " "
1966-67 - 11 " " " " , including 7 pianists, 1 violinist, 1 flutist, 1 oboist and 1 trumpet player.

In addition to student soloists and presentation of soloists from within the Orchestra, student choral groups, ballet groups, and small ensembles are presented with the Orchestra from time to time. On occasions, guest conductors from the schools are invited to conduct the Orchestra in one work.

Concerts are approximately 55 minutes in length including the verbal commentary which the conductor characterizes as "being useful in preparing students emotionally for the music they are to hear, but is not designed as a music appreciation lecture".

The Orchestra manager looks forward to the time when student attendance and school involvement will be such that programming can be set up on the basis of a progressive sequence of concerts and listening experiences.

FINANCING

Total revenue directly attributable to youth concerts presented in the New Orleans metropolitan area averages approximately $45,000 per year:

Grant from Orleans Parish Board of Education . .	$ 5,000
Ticket sales for student concerts	39,700
Total	$44,700

$45,000 represents approximately 7% of the total annual costs of maintaining and operating the Orchestra, but the 35 student concerts presented in the metropolitan area account for 27% of the total number of concerts played by the Orchestra in a season.

If the student concerts were funded on a pro-rata percentage of services used to the Orchestra's total annual costs, it would mean that costs totalling approximately $175,000 should be charged against the educational program. When this figure is compared with the $44,700 revenue now being realized directly from student concerts, it becomes immediately obvious that the New Orleans Philharmonic Symphony Society is making a large financial investment in the musical and cultural development of the young people of its area.

STUDY OF YOUTH CONCERTS IN PITTSBURGH, PENNSYLVANIA

Field Workers: Franz Bibo — Orchestra Research Specialist
Martin LeBeau — Music Education Specialist

REPORT OUTLINE

	Page
Fact Sheet	298
Pittsburgh Schools, Summary	299
Music Education in Pittsburgh Public Schools	300
Pittsburgh Symphony Orchestra Youth Concerts, 1966-67.	304
History and Philosophy of Youth Concerts	305
Procedures Used in Conjunction With Youth Concerts	308
Concert Planning	309
Scheduling	309
Ticket Sales and Prices.	309
Attendance	310
Audience Supervision	311
Transportation	312
Concert Preparation and Follow-up	313
Programming	317
Publicity	318
Finance	319
Ensemble Concerts	319
Evaluation and Suggestions of Music Educators	321

FACT SHEET — PITTSBURGH, PENNSYLVANIA

THE CITY — (See also Appendices D, •)

Population Data (1960)	Corporate population:	604,332
	Metropolitan area	2,405,435
	Whites in corporate population	83.2%
	Negroes in " "	16.7%
	Other non-whites in "	0.1%
Economic Base (1960)	Manufacturing; Steel Production	
Income Data (1960)	Median family income - $5,605	
	18.4% families earned less than $3,000 (annual)	
	14.3% families earned over $10,000 (annual)	
Education Data (1960)	Of Pittsburgh residents 25 years or older:	
	8.1% had completed less than 5 years of school	
	35.4% had completed high school or more	
	Median number school years completed - 10 yrs.	

THE ORCHESTRA — THE PITTSBURGH SYMPHONY (1966-67 Data)

Gross Annual Budget	$1,620,000
Length of season	40 weeks
Total number of musicians	95
Total number of concerts played	234
Total number of youth concerts played	50
Estimated gross attendance at youth concerts.	118,000

President	John E. Angle
Music Director	William Steinberg
General Manager	John S. Edwards (1966-67)
	Seymour Rosen (1967-68)
Conductor of youth concerts	Henry Mazer
Educational Activities Administrator	Gordon Bengston

PITTSBURGH SCHOOLS - SUMMARY (1966-67)

Public school system enrollment	78,000
Non-public school enrollment	47,000
Total school population (through high school)	125,000

Pittsburgh Public Schools

Superintendent	S. P. Marland, Jr.
Director of music education	Stanley H. Levin
Coordinator of youth concerts	none
Annual per pupil expenditure	No Report
Grade structure: Kindergarten	6-3-3

Schools

Elementary, K-6, 5 schools had fewer grades	60
Elementary-Junior High Schools K-8, 2 K-7	29
Junior High Schools (grades 7-9)	8
Junior-Senior High Schools (grades 7-12)	7
Senior High Schools (grades 9-12)	4
Senior High Schools (grades 10-12)	4
Special schools and classes (Physically, Emotionally and Mentally Handicapped)	45
Technical - Vocational	2

Special Facilities and Programs:

Educational Television Station WQED
Great Cities School Improvement Project
Dual Enrollment Program *
Federally Funded Programs

Representative Cultural and Educational Institutions

Carnegie Library
Civic Light Opera
Museum of Art
Museum of Natural History
Pittsburgh Opera Company
Pittsburgh Symphony Orchestra
Carnegie Institute of Technology
Chatham College
Duquesne University
Mount Mercy College for Women
Pennsylvania College for Women
Point Park College
Robert Morris College
University of Pittsburgh

* Since 1914, parochial school students have been served by certain public school facilities and faculty.

MUSIC EDUCATION IN THE PITTSBURGH PUBLIC SCHOOLS

PITTSBURGH TABLE No. 1.

MUSIC EDUCATION STAFF-PITTSBURGH PUBLIC SCHOOLS (TOTAL STAFF - 163)

DIRECTOR OF MUSIC EDUCATION

(Associate Director of Instruction for Music)

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 89 Schools: Supervisor of Vocal Music (Gr. K-3, ESEA) Supervisor of Eurythmics 2 Supervisors of Vocal Music (regular program) 86 Elementary Classroom Music Specialists 10 Eurythmics teachers	In 88 Schools: Supervisor of Instrumental Music (Gr.K-8,ESEA) Supervisor of Instrumental Music (regular program) 19 Instrumental Specialists
Junior and Senior High	
8 Vocal Teachers in 7 schools (one Gr. 1-8)	5 Instrumental Specialists in 5 schools
Senior High	
11 Vocal Teachers (2 also instrumental) in Gr. 7-12 high schools	8 Instrumental Specialists (2 also vocal) in Gr. 7 or 8-12 high schools
5 Vocal Teachers in five Gr. 9 or 10-12 high schools	5 Instrumental Specialists in five Gr. 9 or 10-12 high schools

STAFF

The director of music education was assisted by 2 instrumental supervisors. one of whom worked in kindergarten through 8th grade in a P. L. 89-10 funded program, and the other in the regular elementary instrumental program. One vocal supervisor taught kindergarten through 3rd grade in a special P.L. 89-10 program in the self-contained classroom. 2 vocal supervisors handled regular classroom music work. A supervisor of eurythmics was employed with government funds.

Total teaching staff included 86 specialists teaching elementary classroom music, 10 eurythmic teachers,,and 19 instrumental teachers, 14 of whom were employed for an ESEA project.

The number of teachers employed with federal funds indicated a serious lack of teachers created by a drastic reduction in school funds in the 1950's, and subsequent slow recovery.

ELEMENTARY MUSIC

Pre-school and kindergarten music were handled by classroom teachers, with schools in deprived areas receiving additional assistance at these grade levels from a special federal-project supervisor. Building music specialists taught grades 1 through 6. Local requirements called for a mimimum of 80 minutes per week to be devoted to music in primary grades, and 120 minutes in intermediate grades.

Dalcroze Eurythmics were used in kindergarten through 3rd grade. Emphasis in primary grades was on development of a large singing repertory and playing of rhythm instruments.

By the time a child had reached 4th grade, he learned symbols of music and music reading. A sequence of listening experiences was introduced early to inculcate the idea that one does not always move to music, but sometimes just listens. Listening situations included having student performers sing or play, use of specific recordings for specific listening purposes, introduction to musical instruments, orientation to the symphony orchestra and various ensembles, and planning a music program.

All classroom instrumental music activities were coordinated with the Silver-Burdett[1] classroom music series, with activities progressing from purely rhythmic ensembles to melody instruments added to form a "school room orchestra" by fifth grade. Each elementary school also organized a "Bell-Aire" ensemble composed of tuned tone bells, with concerts given by various groups.

One of the expressed goals for intermediate grade children was voluntary attendance at concerts and other performances.

SECONDARY MUSIC

General music was required in 7th and 8th grades for three 40-minute periods each week. Classroom records included more advanced recordings used with the Silver-Burdett series, recordings that accompanied the Allyn and Bacon series for junior high school[2], plus other supplementary recordings. Under the category of listening in grade 7, were 1) discussion of proper audience conduct; 2) establishment of an active listening attitude; 3) directed listening to vocal and instrumental music. In 8th grade, the study of acoustics, and program and absolute music were added.

Private instrumental instruction was available to selected students in 13 deprived-area secondary schools.

An all-city junior high school orchestra and an all-city senior high band, orchestra and chorus were extra-curricular activities.

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(1) "Records That Teach", Making Music Your Own, 1-6, Morristown, N.J. Silver-Burdett Company

(2) "Music in our Life", Sets 1 and 2, Morristown, N.J., Silver-Burdett Co., Master Records for This is Music, 8, Boston; Allyn and Bacon, Inc.

PITTSBURGH TABLE III.2.

MUSIC EDUCATION CURRICULUM - PITTSBURGH PUBLIC SCHOOLS

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Special Program (grades K-3, limited)	Beginning and Intermediate Winds, Percussion, Strings (grades 4-6)
Classroom Music (Pre-School, K-6)	Class Piano (grades 3-6)
"Belle-Aire" Ensembles	Orchestra (grades 5-6)
	Small ensembles (grades 5-6)
Junior High	
General Music - Required (grades 7-8)	Class Piano (grades 7-8)
Girls', Mixed and Grade Level Choruses	String Classes
	Band and Orchestra (5 levels of instruction)
	Private instruction in 13 deprived-area secondary schools
Senior High	
Girls', Boys', Mixed and Grade-level Choruses	String Classes
	Band and Orchestra (5 levels of instruction)
Music Theory and Literature	

SUMMARY OF 1966-67 PITTSBURGH SYMPHONY ORCHESTRA YOUTH CONCERTS
3 Series

1. Young People's Concert Series (Played by the full Orchestra)

Number:	30 concerts, 5 different programs
Conductor:	Henry Mazer
Sponsorship:	Pittsburgh Symphony Society and Women's Ass'n
Financing:	Ticket Sales, and Symphony Society funds
Attended by:	Students in Grades 4 through 7
Performed in:	Syria Mosque Auditorium, seating capacity 3,722
Time:	Monday, Tuesday, Wednesday, 1:00 PM and 2:30 PM
Admission:	$3.00 for 5-concert series; 75¢ single admission
Transportation:	School buses, commercial buses; fare 30¢ to $1.00

2. Little People's Concerts (Played by the Symphonetta)

Number:	6 concerts, 3 different programs
Conductor:	Henry Mazer
Sponsorship:	Pittsburgh Symphony Society and Women's Ass'n
Financing:	Ticket Sales and Symphony Society funds
Attended by:	Students in Grades 1 through 3
Performed in:	Rockwell Hall, Duquesne University, seating capacity, 750
Time:	Tuesdays, 1:00 PM, 2:15 PM
Admission:	$3.00 for 3-concert series; $1.00 single admission
Transportation:	School buses, commercial buses; fare 30¢ to $1.00

3. Tiny Tots Concerts (Played by the Symphonetta)

Number:	6 concerts, 3 different programs
Conductor:	Henry Mazer
Sponsorship:	Pittsburgh Symphony Society and Women's Ass'n
Financing:	Ticket Sales, and Symphony Society funds
Attended by:	Pre-school and kindergarten children
Performed in:	Rockwell Hall, Duquesne University, seating capacity 750
Time:	Tuesdays, 9:45 AM, 11:15 AM
Admission:	$3.00 for 3-concert series; $1.00 single admission
Transportation:	Personal, and see above

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN PITTSBURGH

Although the Pittsburgh Symphony Society, parent organization of the Pittsburgh Symphony Orchestra, was not founded until 1926, an earlier orchestra of national renown preceded it and possibly may have played concerts for students.

The Pittsburgh Symphony Society youth concerts were begun in the early 1940's with the aid of the Children's Theatre Society, in Carnegie Music Hall on Saturday mornings; there were 2 or 3 concerts each season with Vladimir Bakaleinikoff conducting.

In 1945 the Buhl Foundation made a grant to the Symphony Society enabling the Orchestra to play 15 back-to-back concerts (30 audiences) in Pittsburgh public and parochial high schools. Programs and commentary, aimed at junior and senior high school students, were handled by Bakaleinikoff.

After 3 years, the Gimbel Foundation took over the project for 2 years after which it was discontinued.

In 1953, the Women's Association of the Symphony Society took over the young people's concerts from the Children's Theatre Society, obtained permission to present the concerts on school-released time and beginning with 3 concerts and an audience of approximately 2,700 have built up the present young people's concert structure.

William Steinberg, appointed music director of the Orchestra in 1952, increased and conducted some of the student concerts in 1953-54.

With expansion of the Orchestra's other activities, the educational concerts became the responsibility of the five associate or assistant conductors who succeeded each other during the next 13 seasons:

1954-55-- thru 1961-62--	Karl Kritz
1962-63	Herbert Grossman
1963-64	Haigh Yaghjian
1964-65	
1965-66	Ronald Ondrejka
1966-67	Henry Mazer

The concerts, originally known as "School Concerts", became the current "Young People's Concerts," played in the Orchestra's regular concert hall (the Syria Mosque) with a seating capacity of nearly 4,000, for students in grades 4 through 7. Starting with the original schedule of 3 concerts, the Young People's Concert series now consists of 6 series of 5 concerts each--a total of 30 concerts.

Through the initiative of the Pittsburgh Symphony Women's Association, "Tiny Tots Concerts" for pre-school age and kindergarten children were started in 1956-57 and, within a 10-year period, expanded to two 3-concert series.

Again, the Women's Association provided leadership for establishing the "Little People's Concerts" in 1963-64, for students in grades 1 through 3. That series now also consists of two 3-concert series.

All of the above 42 concerts are financed from ticket sale income supplemented by the Symphony Women's Association and the Symphony Society.

Analysis of student concerts in the other cities covered in this Study indicates the existence of two general types of student concert development:

(1) Educational concerts that are (or, at some time, have been) closely coordinated with public school music curriculum;

(2) Student concerts planned to attract ticket purchases from the general public and more or less lavishly embellished with special "attractions".

Pittsburgh Symphony student concerts cut across both of these general formats. They have never been closely coordinated with the public school music curriculum. They are financed largely from ticket sales, but have never included presentation of special attractions selected for "box office" appeal.

John S. Edwards, current manager of the Chicago Symphony, who served as manager of the Pittsburgh Orchestra from 1955 through 1966-67 season, frankly set forth the Pittsburgh Orchestra's basic approach to youth concerts as follows:

A professional symphony orchestra must strive for ever higher artistic and performance standards; must meet certain community obligations but, at the same time, it must maintain a stable, economic base of operations. In order to achieve the latter goal, it must balance the total number of musicians' services available to it between rehearsal time and revenue producing activities.

Revenue producing activity consists primarily of playing concerts for which tickets are sold or performing fees are paid. This means that many different concert audiences must be found or developed.

In Pittsburgh, we have developed the student audience as one of many different audiences for whom our music is played, and whose ticket purchases help to support the Orchestra.

Just as we have given great care to presentation of adult concerts of which we can be proud, so have we given great care to present student concerts that maintain high standards of programming and performance.This we have considered to be the normal, professional responsibility of the Society, our conductors and our musicians.

Furthermore, since the Orchestra and its Women's Association have been the instigators of each series of student concerts, we have considered it to be our professional obligation to assume the responsibility and expense of also handling work in connection with the concerts - such as preparation and distribution of advance study materials, ushering, audience supervision, etc.

The schools, in turn, have been most cooperative in releasing students during school time to attend concerts, and in some areas permitting members of the Orchestra's Women's Association to handle student ticket sales through the schools.

We hope that our student concerts will widen the musical experience of the students, and influence many of them to want to attend concerts as adults.

Through the years, the youth concerts have, naturally, reflected these basic premises. Also, they have reflected the basic philosophies concerning young people and music, held by each of the youth concert conductors. For instance, suggestions made by the city school director of music education for close collaboration between schools and Orchestra in concert planning and programming were of no interest to one of the former youth concert conductors, but are of interest to the present conductor of youth concerts.

Under the present set-up, elementary classroom teachers and secondary vocal teachers are not in touch with any phase of youth concert activity, but the courses of study for elementary and junior high school general music classes are replete with suggestions for listening activities that build up to the live program. (See previous section on Elementary and Secondary Music in the public schools.)

Traditionally, promotion and administration of the youth program has been primarily the responsibility of the Orchestra Women's Association, but in the 1966-67 season a full time Educational Activities Administrator was added to the Orchestra's management staff.

PROCEDURES USED IN CONJUNCTION WITH YOUTH CONCERTS

Basic Plan of Operation

The full Orchestra plays the 30 Young People's concerts in the Syria Mosque for students in grades 4 through 7. The concerts are scheduled on in-school time throughout the year.

The Little People's Concerts and Tiny Tots Concerts are played during in-school time, in a 750 capacity university auditorium, by the Symphonetta, composed of approximately 30 members of the Orchestra. The Symphonetta is a formally organized group that fills many types of engagements during the periods of the year when approximately 65 members of the Orchestra play with the Pittsburgh Opera Company. Both the Symphonetta engagements and Opera work come within the Orchestra's contractual season.

Concert Planning

Concerts for all three series are planned by Orchestra personnel including manager, conductor of youth concerts, music director, and members of the Women's Association. The Pittsburgh director of music education, serving as the liaison person between city schools and Orchestra, issues memorandums to the city schools announcing and endorsing the concerts. The Orchestra makes direct contact with the other 90-odd school districts in the metropolitan Pittsburgh area.

The Young People's Concert series is open to all students, but planned chiefly for students in grades 4 through 7. It is intended that each child attending the Young People's Concerts will hear all five programs included in the series each year.

In like manner, it is intended that each child attending the Little People's Concerts (grades 1-3), and the Tiny Tots (pre-school and kindergarten) will hear the 3 different programs included in each of these series.

Concert Scheduling

Concert schedules are worked out by cooperative agreement between the Orchestra and the 90 different school systems involved. Young People's Concerts and Little People's Concerts are presented at 1:00 PM and 2:15 PM. The 1:00 PM concerts usually are reserved primarily for suburban area students who must return to their schools in time to get school bus transportation home. Tiny Tots concerts are presented in the mornings at 9:45 and 11:15 AM.

Ticket Sales and Ticket Prices

The Pittsburgh Symphony Women's Association is responsible for sale of student concert tickets. A member of the Committee is assigned to each geographical district, and various sales and collectionplans are worked out district-by-district. Customarily, some one person connected with each school--an administrative employee, a teacher, a member of the PTA, (or possibly the Women's Committee member herself) is designated as the contact person within the school.

Sales and collections are handled by the contact person in some schools, in cooperation with the Women's Committee representatives. In others, mail orders are sent to the Orchestra office--either by the school contact person, or by the individual student.

A few schools, using school or PTA funds, purchased tickets for one or more of the different series and distributed them among students, but ticket costs prevented any significant amount of this benevolence. Several large corporations also have purchased blocks of tickets for students in their neighborhoods.

Purchased on a series basis (5 concerts for $3.00), admission price for the Young People's Concerts is 60¢ for concert, 75¢ if purchased as single admissions. Admission for the other two series is $1.00 per concert.

Sampling of opinion from elementary parochial school teachers and elementary music specialists indicated the following attitudes toward the policy of charging admission.

PITTSBURGH TABLE NO.3.

SCHOOL PERSONNEL OPINION ON ADMISSION POLICY

	Very Favorable	Favorable	Neutral	Unfavorable	Very Unfavorable
Public	5	10	3	3	0
Parochial	3	7	5	14	0
	8	17	8	17	0

Attendance

Students from Pittsburgh city schools account for approximately one-third of the attendance, with the remaining two-thirds coming from suburban area schools.

Young People's Concert attendance in 1966-67 averaged 3,675 students per concert, or about 98% of the capacity (3,722) of Syria Mosque. Inasmuch as 6 different series of these concerts were given, a total of approximately 22,000 different children attended a given 5-concert series, thereby giving a gross attendance of approximately 110,000 during the year.

Little People's Concert attendance averaged 615 students per concert, or 82% of the 750 capacity of Rockwell Hall. Two different 3-concert series were presented to a total of approximately 1,200 children. Gross attendance for the year totalled approximately 3,600

Tiny Tots Concerts, consisting of 2 series of 3-concerts each were sold out. A total of 1,500 different children attended, giving a gross attendance of 4,500.

Total attendance figures for all three series:

24,700 different children attending from 3 to 5 concerts each;
118,100 gross attendance

A sampling of opinion from elementary teachers in parochial schools resulted in the following estimates being given of the percentage of children in their classes who attend student concerts:

PITTSBURGH TABLE NO.4.

PERCENTAGE OF STUDENTS ATTENDING FROM CLASSES IN PAROCHIAL SCHOOLS

0-25%	25-50%	50-75%	75-99%	100%
18	7	1	1	3

Financial problems were cited by parochial school teachers as a major factor in keeping their students away from youth concerts, with lack of parental encouragement, and the fact that the children came from deprived areas mentioned by 4 individuals. The lack of transportation was mentioned by 2 teachers.

AUDIENCE SUPERVISION

Of the three series, the Young People's Concerts in the large auditorium are the only ones presenting audience supervision problems.

Members of the Orchestra Women's Association have primary responsibility for supervision of audiences for Young People's Concerts, (as well as for the other 2 series), and women assisting in this work are referred to as "concert hostesses". Orchestra management, in cooperation with the Women's Association, prepared a detailed statement of concert supervision procedures, and copies are given to each hostess. (See Appendix N).

The statement covers information on hours the hostesses will be needed, parking arrangements for the hostesses' cars, use of arm bands to aid in identification of official hostesses, assignments to a given area of the auditorium, procedures for handling noisy or unruly students, instructions regarding children leaving and re-entering the auditorium, and a command that under no circumstances shall a hostess leave her station in the auditorium without first arranging for it to be covered by a colleague.

In seeking opinions from teachers and observers as to the effectiveness of audience supervision procedures, it was possible to obtain a wide range of opinions as a result, apparently, of varying experiences with varying audience groups within the year's total of 30 concerts.

Some observers reported some audiences to be excessively noisy. One supervisor attributed it to the fact that few teachers attend with their classes and, even if they do attend with students, the teacher may not be seated with his or her class. Other school personnel observed that students do not pay as much heed to admonitions from non-school personnel (members of Women's Association and PTA) as they do to their teachers and, therefore, volunteers may find the handling of an assembly of 4,000 young people quite difficult.

One music supervisor was of the opinion that student behavior had improved considerably during the 1966-67 concert season.

75% of the aforementioned group of parochial school teachers, on the other hand, rated audience behavior at the concerts they attended as either "excellent" or "good", attributing the attentiveness to good concert preparation of students, good programs, and adequate supervision. 78% of a group of public school elementary specialists responding to Study questionnaires also rated concert behavior of students as "good" or "excellent".

TRANSPORTATION

Individual schools handle transportation arrangements for their students, and the Orchestra assists when requested to do so. Some school buses are used, but in most cases PTA representatives assume responsibility for chartering buses from a public transportation system.

Parochial schools in and around Pittsburgh reported that bus fares paid by students ranged from 30¢ to $1.00 per concert, depending on distances and travel time involved.

City police handle traffic control and direct parking of buses on adjacent side streets for the Young People's concerts. Little People's and Tiny Tots concerts present no traffic or parking problems due to use of a small hall.

24 of 29 elementary classroom music specialists judged the total transportation arrangements to be satisfactory.

Concert Preparation and Follow-up

Mr. Mazer, conductor of youth concerts, is of the opinion that advance preparation of students for concerts is "absolutely necessary".

Study Materials

The Symphony Society prepares, distributes, and finances pre-concert study materials in conjunction with Young People's Concerts, but neither school or Orchestra provides advance study materials for Little People's and Tiny Tots concerts.

The study material for Young People's Concerts have been prepared by a musicologist--a university faculty member, and included program listings, brief program notes, thematic material, "Suggestions to Teachers," and a listing of the schedule of televised preparatory lessons.(See Appendix O).

The study guide was viewed with mixed feelings by music education administrators, music specialists, and classroom teachers, some of whom felt the guide to be too technical, too historically oriented, and the program notes too brief. The suggestions for teachers, though considered to be "sound", were not found to include truly practical aids. Some educators felt that the thematic materials were the most useful part of the guide. Several music supervisors expressed the opinion that the study guide should be prepared by public school personnel who would be more conversant with needs of teachers and students.

(Study materials for the 1967-68 concerts will be prepared by the Pittsburgh Public Schools music supervisor.)

A group of 25 Pittsburgh public school elementary classroom music specialists gave the following judgements of the teachers' guide--judgements that did not agree with the supervisory appraisals mentioned above.

PITTSBURGH TABLE NO.5

RATINGS BY PITTSBURGH PUBLIC SCHOOL ELEMENTARY CLASSROOM MUSIC SPECIALISTS OF THE YOUNG PEOPLE'S CONCERT TEACHERS GUIDE

	Excellent	Good	Fair	Poor
Provides sufficient information	9	9	4	1
Clearly organized	9	10	3	-
Suggested supplementary material readily available	2	6	5	5

21 of 23 teachers in this group thought the guides were adequate in a general way. Only 7 of 20 supplemented the teacher's guide with other materials.

18 of the 22 teachers in the above category felt that a reasonable amount of musical background was necessary to use the teacher's guide effectively.

An appraisal of the study guide was made by a group of 34 respondents from parochial elementary schools in and around Pittsburgh. They were mainly elementary classroom music teachers plus a few music specialists. 18 of the 21 respondents considered the material to be adequate. Details of the ratings are given in the following table:

PITTSBURGH TABLE NO.6

RATING OF YOUNG PEOPLE'S CONCERT TEACHER'S GUIDE BY A GROUP OF ELEMENTARY PAROCHIAL SCHOOL TEACHERS IN PITTSBURGH AND ITS SUBURBS

	Excellent	Good	Fair	Poor
Provides sufficient information	6	10	3	-
Clearly organized	1	6	2	1
Suggested supplementary material readily available	2	3	1	11

As noted in the above table, parochial school teaching personnel reported difficulty in obtaining supplementary materials.

It was observed that the addition of listings of specific recordings, films, books and other teaching aids would make the guides more valuable to teaching personnel.

Out of 20 of the parochial school teachers who responded to a questionnaire concerning the amount of musical background necessary to use the teacher's guide effectively, 19 felt it required at least a reasonable musical background. 12 of a total of 32 parochial school teachers prepared materials to supplement the study guides provided by the Orchestra.

Responses to study inquiries concerning distribution of the guides indicated that 24 of 25 public school elementary classroom music specialists who responded received them, whereas 11 of 21 parochial school teachers stated the guides had not yet been made available to them.

Student Preparation

Pittsburgh Symphony student concerts are mentioned in the public school instrumental teachers' handbook, but the music to be played is not included as a part of the public school music curriculum. Therefore, the school music department makes no attempt to formalize concert preparation or post concert activity aside from a series of 5 pre-concert lessons telecast over WQED-TV.

Preparation of students for concerts was considered to be generally inadequate by school personnel.

As part of the pre-concert activities, the Symphony Women's Committee sponsors an art contest for the program cover in conjunction with the Carnegie Art Institute.

Televising Preparatory Lessons

The Pittsburgh School Board makes a grant each year to enable Station WQED-TV to present a variety of educational programs one of which is a series of 5 lessons to aid in preparing students for Young People's Concerts. A 20-minute televised lesson is presented approximately one week before each of the five different programs included in the concert series.

The television teacher during 1966-67 was the instrumental supervisor for deprived schools, engaged under a P.L. 89-10, Title I project.

A brief guide for teachers, designed for use in conjunction with the television lessons (see Appendix O), was prepared by the television teacher and distributed throughout the school system by the school music department. Although sketchy, the guide enabled music specialists to gather materials needed for the pre-and post-telecast teaching of their classes.

Although students from grades 4 through 7 attend the concerts, the television lessons were focused upon the 5th grade level, were planned to supplement the conductor's comments during the concert, and to use teaching approaches not available to classroom teachers. As aids to reinforcement of learning, white flash lettering was used at the bottom of the screen, and time was provided during telecasts for classroom teachers working with classes to ask for responses to televised questions..

The station program directors reported that each 20-minute lesson required 20 hours of preparation time on the part of the television teacher, plus 6 hours of on-set rehearsal time.

3 city school music supervisors interviewed during the Study were of the opinion that the television lessons were effective, but were not used in all classrooms due to insufficient publicity concerning their availability.

3 public school elementary music specialists spoke favorably of the programs, with 1 person voicing the opinion that the programs should deal directly with compositions to be played in the concerts rather than dealing with the orchestral instruments as individual entities.

Approximately 26% of the parochial school teachers mentioned earlier reported they used the television lessons.

Comments and Suggestions From Teachers on Preparation Procedures and Materials

"We need materials for teachers before and after the concerts" (Parochial 6th grade classroom music teacher)

Public School elementary classroom music specialists' comments:

"Our PTA furnishes the records of all compositions to be played at our concerts."

"In WQED previews, please play the themes of all numbers to be performed at each concert instead of dwelling on only one or two."

"I make tapes of passages of recordings which in their entirety would be too time-consuming, and beyond the attention span of the elementary child."

"Materials for children's use should make certain more information about the composer and important background information about the compositions they will hear. Some musical themes should be printed as well as questions that will provoke thought and research before children attend concerts. These materials should reach the home.TV programs should be correlated with materials distributed."

PROGRAMMING

The conductor of student concerts has final responsibility for programming of all three student series, but he discusses his program plans with the Orchestra's music director and manager, and with the director of music education of the city schools.

Mr. Mazer, conductor of youth concerts for 1966-67, feels the basic purpose of youth concerts is enrichment of the student's cultural background, and that youth concert programming should be approached just as are adult programs but with modifications dictated by the ages of a given student audience..

"There is no such thing as 'youth concert music'," stated Mr. Mazer. "Music for any audience--adults or children--must have value and integrity as music."

Working from these basic concepts, Mr. Mazer finds no validity in presenting puppets or other so-called attractions, and no necessity or particular value in use of concert themes. He finds that students enjoy contemporary music. Also, they enjoy well-chosen, well-played music from all periods.

Audience participation in concerts consists of limited audience singing in the Little People's Concerts.

Student soloists, selected through annual auditions held in May of each year, are presented in each of the Young People's Concerts. In past years, presentation of a high school chorus, ballet groups, and opera excerpts have been included from time to time.

A demonstration string group from the All-City Orchestra played for the Little People's Concert audiences in one of the 1966-67 concerts.

Verbal commentary is considered very important because of the varying policies followed in the many school systems regarding concert preparation of st[illegible]. In a 50 to 55 minute program, less than 10 minutes are [illegible] to the conductor's comments. Mr. Mazer stated that, although the comments are important in the Pittsburgh situation, he wishes all students were so well prepared that there would be no necessity for the conductor to make any comments whatsoever. "The students should be coming to concerts to hear music, not to hear speeches", he added.

Printed programs are distributed to the students for use during the concert.

Comments and Suggestions from School Personnel Relative to Programming

"Other art forms such as ballet should be included."
(8th grade teacher)

"Why not (at the end of each season) ask classroom teachers and school music teachers to suggest pieces and the reason for these pieces. Could a member of the program committee study what the elementary and junior high's will cover in a music program and use that as a springboard for the program planning?"
(7th and 8th grade teacher).

"I wish that the conductor would discuss the fundamentals of the pieces to be played. He could say which instruments will be featured, or discuss the various movements, or where to listen for a change in the tempo or key signature. All these things are obvious to musicians, but foreign to children."
(6th grade teacher).

According to several school representatives a better trend in programming has taken place with compositions being selected for their intrinsic musical values rather than for the purpose of demonstrating some specific aspect of music. This is felt to be more in keeping with the purpose of these concerts. The addition of musical or dance groups to the youth concerts was favored by the director of music education for city schools. An appraisal by a music supervisor of the participation of such groups in the past rated a high school chorus and ballet highly, with opera and an ensemble of ancient instruments not so well received. A further consensus of several music supervisors favored these groups if they functioned as an integral part of the program and not as something "extra".

PUBLICITY

The Orchestra and its Women's Association prepare fliers describing the student concerts, and letters directed to PTA of each school. The school music education director's office prepares an explanatory bulletin, that is in the nature of a general endorsement of the concerts, and sends this bulletin and the materials prepared by the Orchestra to all schools.

The Orchestra also makes use of the usual publicity techniques and materials and reports that student concert brochures widely distributed throughout the metropolitan area schools prove to be the single most effective publicity material.

FINANCE

Ticket sale income for the 42 youth concerts played in Pittsburgh totalled $56,000 in 1966-67. The Symphony Women's Association contributed $2,500 to student concert expenses of various kinds, bringing the total income directly related to these concerts to $58,500.

The 42 student concerts represented 18% of the total concerts played during the season, but income directly attributable to student concerts totalled only 3.6% of the orchestra's total operating costs of $1,620,000.

If the season's costs of operating the Orchestra were assessed on a pro rate per-concert basis, the allocation for youth concerts would work out at $291,600 as compared to actual student concert income of $58,500. It becomes obvious that the Pittsburgh Symphony Orchestra is investing heavily in its educational work.

ENSEMBLE CONCERTS

Approximately 350 ensemble concerts were presented in the schools during 1966-67 by two string quartets, a woodwind quintet and a brass ensemble--each composed of Pittsburgh Symphony musicians.

An autonomous non-profit corporation, titled "Gateway to Music" sponsors the ensemble concerts under administration by the Orchestra's personnel manager. Although operating independently (though cooperatively) from the Orchestra association, the Orchestra encouraged and assisted "Gateway to Music" to become established.

The City school board allocated $2,500 to the project annually and the schools engaging the ensembles pay approximately 50% of the performance fee. The remaining costs are met through contributions made to "Gateway to Music" by local foundations (Kaufman Foundation, Benedum Foundation, Alcoa Foundation, U.S. Steel Foundation, United Steel Workers Foundation, the Falk Trust), and funds from the Music Performance Trust Funds of the Recording Industries.

Starting with 3 concerts in 1957, the Gateway program consisted of approximately 350 performances in 1966-67 with a total operating budget of $50,000.

The performances are presented for students in all grades (1 through 12), during school time, in school auditoriums, gymnasiums, activity rooms and classrooms; include instrument demonstrations (especially for the younger children), some verbal commentary, programs drawn from all periods and styles of music. Some opportunity is given to advanced senior high school performers to play with the ensembles. Elementary audiences occasionally enjoy community singing accompanied by the ensembles. No use is made of any formal plan of audience preparation for the performances.

Emphasis is placed on string ensembles. The administrator of the project reports that there has been an increase in student enrollment for string instrument study during the last 10 years as a direct result of the ensemble performances.

One teacher comments on the ensemble concerts as follows:

"Children have shown great interest in small ensembles that visit the school. They remember and look for the players each time at the concert of the full symphony orchestra. Both types (of concerts) encourage children to study an instrument and to hear recordings of good music (which they can borrow and hear at home). Some go to adult concerts on the week-ends."
(Elementary classroom music specialist, public school)

EVALUATIONS AND SUGGESTIONS MADE BY MUSIC EDUCATORS

An opinion expressed both by administrative supervisors and teachers was that too great an age span (grades 4-7) is involved in the Young People's Concerts; that programming could be improved and more students served if, instead of presenting a 5-concert series, the concerts could be divided into elementary and secondary grade level concerts. Another suggestion was to present 3 programs for 4th graders, and 3 for 5th and 6th graders.

Individual comments included the following:

"If a principal supports the program, then it is effective. If the principal does not, then publicity is ineffective, regardless."
(Public school instrumental specialist, Grades 3-8)

"Youth concerts are good as they now are presented. They do not, however, reach many children who might benefit from such an experience because of the price of the tickets and transportation. A system of scholarships to worthy or talented children could be established with available money."
(Public school elementary music specialist)

"The complete concert plan is left to me - chartering of buses, checking out of my own account to pay the bus bill. I keep a detailed account and present it at the office following the concert season. I find it makes much added work for me, but the children's musical experience makes it worth my while."

Parochial School Elementary Classroom Music Teachers:

"I think they should be held at a place where all the children can get a full view of the orchestra. Fifth Avenue Auditorium did not seem large enough for this."
(3rd and 4th grade teacher)

"At concerts which I have attended, I have seen many of our students who have been taught to conduct, conducting the music in small beats, oblivious of their neighbors." (Teachers in grades 1-8)

"The youth concerts are a wonderful introduction to a cultural world that many of our children do not take advantage of. It would seem like a good opportunity to distribute literature about other occasions the children might have to enter the wonderful world of the arts on their own". (8th grade teacher)

STUDY OF YOUTH CONCERTS IN SALT LAKE CITY, UTAH.

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE — Page

Fact Sheet 323

Salt Lake City Schools, Summary 324

Music Education in Salt Lake City Schools 325

Utah Symphony Orchestra Youth Concerts, 1966-67 Summary 328

History and Philosophy of Youth Concerts in Salt Lake City 329

Current Structure of Youth Concerts and Related Activities 331

Procedures Followed for Saturday Youth Symphony Concert Series 332
- Sponsors 332
- Concert Planning and Scheduling 333
- Ticket Distribution and Attendance 333
- Audience Supervision 334
- Transportation 335
- Promotion and Publicity 335
- Concert Preparation of Students 336

Programming 338

In-school Concerts 342

Ensemble Concerts 343

Finance 343

Evaluations, Comments and Suggestions 344

FACT SHEET — SALT LAKE CITY, UTAH (1966-67 data)

THE CITY (See also Appendices D.E.F.)

Population Data (1960)	Corporate population	189,454
	Metropolitan area	447,795
	Whites in corporate population	- 97.9%
	Negroes in " "	- 0.8%
	Other non-whites in "	- 1.3%
Economic Base (1960)	Retail trade, State Government Offices	
Income Data (1960)	Median family income ----------	$6,135 annual
	14.4% of families earned less than	$3,000 annual
	17.4% of families earned over -	$10,000 annual
	Designated major poverty areas (1966)	
	1 with 25,000 persons	
Education Data	Of Salt Lake City residents 25 years or older	
	3.2% had completed less than 5 years of school	
	54.7% had completed high school or more	
	Median number school years completed 12.2 years	

THE ORCHESTRA - THE UTAH SYMPHONY ORCHESTRA (1966-1967 data)

Gross annual budget	$684,000
Length of season	28 weeks
Total number of musicians	85
Total number of concerts played	91
Total number of youth concerts played	29
Estimated gross attendance at youth concerts.	67,400

President	Wendell F. Ashton
Music Director	Maurice Abravanel
Conductor of Youth Concerts	Maurice Abravanel
Manager	Herold L. Gregory

SALT LAKE CITY PUBLIC SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment 37,319

Salt Lake City Public Schools

Superintendent	M. Lynn Bennion
Director of Music Education	Vernon J. LeeMaster

Annual per pupil expenditure $462
Grade structure: Pre-school, Kindergarten, 6-3-3

Schools (Approximate Breakdown)

Elementary Schools 41
Junior High Schools 12
Senior High Schools 4

Special Facilities and Programs

Continuing Education
Educational Radio and Television
Reserve Officers Training Corps - Junior Division

Representative Cultural and Educational Institutions

Art Barn
Mormon Tabernacle Choir
Salt Lake Opera Association
Utah Symphony Orchestra
College of Mary-of-the Wasatch
McCune School of Music and Art
University of Utah
Westminster College

Utah ranks second among the 50 states in the percentage of tax expenditure which goes for education (49.9%), and second in the percentage of personal income which goes for education (9.3%).

The statewide concern for quality education was reflected in many of the materials examined in the course of preparing the Salt Lake City case study.

MUSIC EDUCATION IN SALT LAKE CITY SCHOOLS

The importance that music assumed in the family living and spiritual life of the Mormons was evident in both the manner in which it was presented and the scope of the program.

Secular schools were established in the territory in 1851. The Salt Lake City school District was established in 1890, and music was a part of the school curriculum from that date. Prior to that time, music was taught in the church schools.

SALT LAKE CITY TABLE NO. 1.

MUSIC EDUCATION STAFF - SALT LAKE CITY PUBLIC SCHOOLS

DIRECTOR OF MUSIC EDUCATION
(SPECIALIST, MUSIC EDUCATION)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 41 schools: Specially qualified classroom teachers	In 41 schools: 17 Elementary Teachers (11 also teach in junior high)
Junior High	
In 12 schools: 26 Junior High General Music and Vocal Teachers (a few part-time)	In 12 schools: 12 Junior High Teachers (11 also taught elementary instrumental music)
Senior High	
In 4 schools: 7 Senior High Teachers	In 4 schools: 4 Senior High Teachers

Total Specialist Staff: 57

ELEMENTARY MUSIC

Classroom teachers presented their own music in kindergarten and the first 4 grades, but when the child reached the 5th and 6th grades, he received instruction from a classroom teacher who had been selected to teach it because of her musical background. In a few cases this also occurred in the 4th grade.

The Utah Symphony Youth Concert series was mentioned in the handbook for elementary teachers as being an accepted part of the listening program in intermediate grades.

The Headstart pre-school program, which went on during the winter and summer placed a heavy emphasis on music, using the piano, rhythm instruments, resonator bells and other appropriate devices.

Workshops on the teaching of music listening had been held for elementary teachers in kindergarten through grade 6.

All elementary schools had instrumental programs that began in the 4th grade. All elementary students were encouraged to begin their instrument study in summer school, if possible.

The specialists usually were responsible for two large and two small schools and managed to give 2 lessons a week to each child. Eleven of the junior high school teachers also worked in the elementary instrumental program. A special program existed in one ungraded school where the Suzuki approach was used with younger children.

SECONDARY MUSIC

One-half unit (one semester) of music study was recommended for 7th grade, but general music was required in 8th grade for the year. The 8th grade course was based primarily on American music. Some schools also had 9th grade general music. Four or five music specialists in junior high schools also taught in other subject areas.

SECONDARY MUSIC (Continued)

Both senior high vocal and instrumental ensemble classes could be taken for credit by students enrolled in other vocal and instrumental classes. Advanced orchestra and band were offered in 3 of the 4 high schools and harmony in 1 high school. A humanities course including music, art, and literature was being taught by a team of teachers in 2 high schools, for 12th grade students.

The All-City Music Festival included band, orchestra, glee clubs and choir from 1 of the 3 school levels (elementary, junior high, senior high) every 3rd year.

SALT LAKE CITY TABLE NO. 2.

MUSIC EDUCATION CURRICULUM IN THE SALT LAKE CITY PUBLIC SCHOOLS

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Pre-school, K-6)	Beginning Winds, Strings, and Percussion (Gr.4) Intermediate Instruction, Band, Orchestra. (Gr. 4 - 6) Small Ensembles (Special Suzuki classes
Junior High	
General Music (Elective in Grade 7, required in Gr. 8) Boys' Glee Club (Gr. 7 - 9) Girls' Glee Club (Gr. 9) Mixed Vocal Ensembles (Gr. 9)	Intermediate Orchestra (Gr. 7 - 8) Intermediate Band (Gr. 7 - 8) Orchestra 1 - 2 and Band 1 - 2 (Gr. 8 - 9)
Senior High	
Boys' Glee Club Girls' Glee Club Junior Choir (Gr. 11) Senior Choir (Gr. 12) A Capella Choir (Gr. 12) Vocal Ensemble (Gr. 11 - 12)	Cadet and Marching Band (Gr. 10 - 12) Advanced Band (Gr.11-12) Stage Band (Gr.10-12) Orchestra (Gr. 10-12) Instrumental Ensemble, (Gr. 11-12)
	Harmony (Gr.12) Humanities (Gr.12)

SUMMARY OF 1966-67 UTAH SYMPHONY ORCHESTRA YOUTH CONCERTS - 3 SERIES

1. Youth Symphony Concerts

Number:	3 concerts, 3 different programs
Conductor:	Maurice Abravanel
Sponsorship:	AG Foodstores and Food Town Supermarkets
Financing:	AG Foodstores, Utah Symphony Society
Attended by:	Grades 4,5,6, plus others who wish to attend
Performed in:	Salt Lake Tabernacle, seating capacity 6,500
Time:	Saturdays, 10:00 AM
Admission:	Free
Transportation:	Personal plus some chartered buses

2. In-School Concerts

Number:	24 concerts 18 different programs
Conductor:	Maurice Abravanel
Sponsorship:	Utah Symphony Society
Financing:	Schools, PTA, ticket sales, Symphony Society
Attended by:	Junior and senior high school students
Performed in:	Junior and senior high school auditoriums
Time:	In-school time, back-to-back concerts
Admission:	Free in some schools; 25¢ to 75¢ in other schools

3. Salute to Youth Concert (Annual)

Number:	2 concerts, 2 different programs
Conductor:	Maurice Abravanel
Sponsorship:	1 concert, Deseret News and Utah Sym. Society 1 concert, Salt Lake City Tribune and Utah Symphony Society
Financing:	Ticket sales and sponsors' funds
Performed in:	Salt Lake Tabernacle
Time:	Evening Concert
Admission:	$1.00 students, $2.00 adults

HISTORY AND PHILOSOPHY OF STUDENT CONCERTS IN SALT LAKE CITY

Salt Lake City, the home and world headquarters of the Church of Jesus Christ of Latter-Day Saints,(generally referred to as "The Mormons") is unique among American cities. The teachings, philosophies, beliefs and dictates of the church form the foundation for the life of the community.

As the Mormon settlers set out from Nauvoo, Illinois,to search for the place that was to become their permanent home, the Nauvoo Brass Band accompanied them, and singing held an important place in their spiritual and social lives during the long trek westward. They arrived in the Salt Lake Valley on July 24, 1847, and just 100 years later, the Utah Symphony Orchestra played its first youth concert in Salt Lake City.

As each group of settlers arrived they brought musical instruments. Schools were set up quickly and each ward (roughly equivalent to a parish in other churches) had its own choir. Music was first taught in the Sunday schools, but became a part of the public school music curriculum when the Salt Lake City School District was established in 1890.

The Utah Symphony Orchestra was founded in May 1940, and, after 6 seasons of five concerts each, decision was made to establish the orchestra on a permanent basis with professional, resident personnel.

Maurice Abravanel, who had earned distinction in the United States and abroad in the symphony and opera fields, accepted in 1947 the invitation and the challenge to develop the neophyte Utah Symphony into a significant symphony orchestra.

In his first season with the Orchestra (1947-48) he introduced a free youth concert, not only because music for young people was a part of his basic philosophy for a musical community, but also because he found the Orchestra had "time on its hands". A second concert for students was played the following year.

In 1949-50, the Salt Lake Tribune and Telegram, assumed financial sponsorship for youth concerts, increasing to 3 the number presented during the year. The orchestra has continued with three annual free Saturday morning concerts, played in the Salt Lake Tabernacle, each year since 1949-50.

The AG Foodstores and Foodtown Supermarkets joined the Salt Lake Tribune in sponsorship of the youth concerts during the 1952-53 season, and have continued as the sole sponsors beginning with the 1954-55 season.

In 1951-52 the Utah Symphony association launched In-School concerts, played in junior and senior high school auditoriums for those schools wishing to purchase concerts at a performance fee of $750 to $1,000 each. From 3 to 17 In-School concerts have been played each year since.

Within the past 20 seasons (1947-48 to 1967-68), Maurice Abravanel has conducted every one of the Orchestra's 205 Saturday morning and In-School concerts, plus some 40 student concerts played on tours throughout the area. He has insisted that the full personnel of the Orchestra be made available for each student concert.

Abravanel has keen interest in high school and college age young people, feels that music should be taught as one of the humanities, that concert attendance should be a required laboratory experience, and that young people should be exposed to good music as they are to basketball. He feels that this is the most important age group to be reached by the Orchestra. If they are to purchase the Orchestra's season tickets as adults, young people must be given something they like and enjoy while they are students. He strives for spiritual communication with the young people through music rather than for an instructional or academic approach.

The citizenry of Salt Lake City takes great pride in its Orchestra, and the Orchestra association feels a tremendous responsibility for making fine music available to young people. Many persons interviewed during the Study stressed the importance of the spiritual aspect of music and spoke with conviction of the value of the Orchestra's educational work.

Many comments were made concerning the effect of youth concerts on the audience for the Orchestra's adult subscription series and mentioned the large number of students who regularly attend the evening concerts.

The philosophy upon which music in Salt Lake City Public Schools was based was expressed by the director of music education as follows: "The culture of our community and pioneer leadership stressed importance of music and the other arts as a vital part of family life, community life, and the church. It is our desire that all children in the public schools have an opportunity to participate in musical activities that will develop skill, appreciation, discrimination, and encourage the development of native talent."

More so than in any other city included in this Study, the Salt Lake City questionnaire respondents, both teacher and student, expressed appreciation for youth concert activity and, although the Utah Symphony Youth Concert series is not presented on school time, there was a high degree of acceptance of these concerts by teachers and administrators.

CURRENT STRUCTURE OF STUDENT CONCERTS AND RELATED ACTIVITIES

Concerts

The Utah Symphony Youth Concert series consists of three, free Saturday morning concerts per year,planned especially for students in 4th, 5th, and 6th grades but attended by children of all ages as well as by adults. The concerts are financed by the AG Foodstores and the Foodtown Supermarkets. Every child in the community has opportunity to attend.

In-School Concerts are played in junior and senior high schools with at least one concert being presented in practically every school each year, through a variety of financing plans.

Salute to Youth Concerts

In 1960, under the direction of Maurice Abravanel, the Utah Symphony started its "Salute to Youth Concerts." This is an extra concert given in the Tabernacle by the full Utah Symphony and featuring outstanding young soloists from the area junior and senior high schools and colleges and universities. The concert, which is sponsored by the Deseret News, gives an opportunity for parents and friends to recognize outstanding accomplishment in the field of music. The "Salute to Youth" concert this season featured seven young instrumental soloists.

During the 1964-65 season the Utah Symphony added an annual "Salute to Youth Choral Concert". The choral concert provides an opportunity for 4 or 5 outstanding choruses from local high schools to perform with the Utah Symphony under the direction of Maurice Abravanel. Choruses from throughout the state are invited to participate in the combined chorus for this concert which is sponsored by the Salt Lake Tribune.

Orchestra-Ballet Performances, of "The Nutcracker" presented by the Utah Symphony and the Utah Civic Ballet Company, were originated in 1955, and have become an annual Christmas season event for the young people of the area.

Ensemble Concerts, presented under the sponsorship of Young Audiences, are presented in elementary and junior high schools and total approximately 100 performances per year.

Family Night Concert, an annual event sponsored by AG Foodstores, came about as a result of many parents making requests for tickets to the Saturday morning Youth Symphony Concerts for themselves and their older children. The concert is in the nature of a miniature symphony concert in which overtures, suites, and one or more movements from full symphonies and concertos are presented. Tickets are available to all who call at AG Foodstores and supermarkets for them.

Student Auxiliary Organizations

Utah Symphony Debs is a collegiate service organization at the University of Utah under sponsorship of the Utah Symphony. The Debs hold biweekly meetings at which they hear lectures on music to be performed at Utah Symphony concerts, and other subjects relating to the Orchestra. In addition, members of the organization assist the Orchestra with office work, ushering at certain concerts, activating telephone committees for various promotion efforts, etc.

Utah Symphony Sub Debs is a service organization for high school girls sponsored by the Utah Symphony and the Symphony Guild, for the primary purpose of involving students in early appreciation of symphonic music. 12 Sub Deb Clubs in the Salt Lake City area high schools form the total organization. Each club has its own officers, may engage in individual club activities as well as joint activities undertaken with several or all of the clubs. Approximately 600 Sub Deb members regularly attend Utah Symphony subscription concerts.

Utah Symphony Squires is an educational-service club for high school boys, co-sponsored by the Utah Symphony Guild and participating high schools within the community. The club meets regularly to hear prominent musicians and lecturers discuss music to be performed by the Orchestra. Members enjoy attending concerts together, and associating further through a planned program of educational, social, and service activities such as distributing display posters for all Orchestra concerts.

PROCEDURES FOLLOWED FOR THE SATURDAY YOUTH SYMPHONY CONCERT SERIES

The Sponsors

All procedures in connection with the free, Saturday Youth Symphony Concerts stem from the interest in and basic philosophy concerning the concerts held by the AG Foodstores, sponsors of the concerts for the last 15 years (since 1952-53).

Characterized by the manager of the Orchestra as "good, public spirited people" , the AG Foodstores are an association of independently owned grocery stores and supermarkets (Foodtown Supermarkets). Leadership of the association is interested in contributing to the cultural development of the community while at the same time building a favorable public image for member stores throughout the trading area, and is convinced that sponsorship of concerts for all young people in the area is an effective means of achieving these goals.

AG Foodstores spend approximately $14,000 annually in support of the youth concerts which, in a period of 15 years, represents a total expenditure of over $200,000. Sponsorship of the annual Family Night Concert is in addition. Youth concert sponsorship and promotion represents the major portion of the sponsor's overall annual advertising budget.

Basic plan of operation is as follows: Programming is the responsibility of the Orchestra conductor and school directors of music education. Schools work out pre-concert preparation procedures and urge children to attend. School policy requires attendance by a given number of principals and teachers. The sponsors meet all costs of pre-concert and promotional materials, and services of the Orchestra.

24,000 tickets are printed and distributed to AG Foodstores. Students and/or their parents must call at the stores to obtain their free admission tickets.

Concert Planning and Scheduling

The concert planning committee consists of Orchestra conductor and manager, directors of music education and PTA representatives from the four school districts that include Salt Lake and immediately adjacent areas, and the coordinator of AG Foodstores. This committee sets concert dates and approves general plans including concert programs. The director of music education also discusses concert programs with the director of curriculum and instruction for the schools.

The director of music education in Salt Lake City schools was very closely identified with every phase of the Youth Symphony Concerts (as well as the In-School Concerts and Young Audience Ensemble performances).

Only about 17% of 64 teachers responding to Study questionnaires indicated a desire to have greater participation in planning and evaluating student concerts.

Ticket Distribution and Attendance

Students and parents must call at AG Foodstores and supermarkets for their free admission tickets. Each student in the area is given equal opportunity to obtain a concert ticket--a policy reflecting the tenets of the church.

Although concert programs are focused primarily upon students in 4th, 5th, and 6th grades, children of all ages - including many small children attend as do many parents. There were numerous instances of entire classes attending with their teachers. Established school policy emphasizes attendance by both teachers and principals.

Total attendance averages about 5,500 at each concert presented in the Symphony Series. Capacity of the Tabernacle for an audience of students is approximately 6,500.

44 elementary teachers answered as follows when asked to give the percentage of students in their classes attending the Youth Symphony Series:

SALT LAKE CITY TABLE NO. 3.

PERCENTAGE OF ELEMENTARY STUDENTS ATTENDING
SALT LAKE CITY YOUTH SYMPHONY CONCERTS

0 - 25%	25 - 50%	50 - 75%	75 - 99%	100%
12	16	8	3	5

Number of teachers responding = 44

The reason given in 22 cases for low attendance was the fact that concerts were not held during the school day. Lack of transportation, and lack of parental encouragement garnered 8 replies each.

One teacher's comment on attendance of older students at Saturday morning concerts was interesting:

> "During the ski season, high school students go to the mountains because Saturday is the one day of the week that they can go. They say Thursday, at 4:00 PM would be a better time for the concert for their convenience, but realize it would not be good to have younger children downtown ready to go home during rush hour." (Jr. High Teacher)

When asked if they objected to concerts on school time, only 9 of 79 respondents expressed a feeling against such concerts. According to a member of the school board, there is no formal hindrance to having concerts on school time; it is simply a matter of choice on the part of the board.

Audience Supervision

Maintaining quiet in the large student audience was an area of concern to most people interviewed during the Study, a problem arising largely out of the famed acoustics of the Salt Lake Tabernacle which is known as the building in which "you can hear a pin drop"--

and you can. The acoustics also amplify equally well each sound each small child creates and, as someone said in one of the Study interviews in another city, "children make noise just by sitting still."

Another factor contributing to difficulty in audience control arises from the practice of many small children accompanying their older brothers and sisters to the concerts.

In spite of the fact that teachers, principals, (a committee of whom serve as ushers), parents and ROTC cadets are on hand to assist and supervise the children, the conductor must assume a disciplinarian role from time to time in reminding the audience that listening to music requires first of all, absence of other sound. The audience responded to the conductor with great respect.

In terms of Study questionnaire responses, 53 teachers considered student concert behavior to be "good" or "excellent", 21 rated it "fair" and 3 "poor".

Transportation

Although various sponsors have occasionally paid transportation costs one-way some years, the current practice is to place upon parents the responsibility either to see that students get to concerts, or to pay bus fares individually in those schools in which central transportation arrangements are made.

Teacher reaction to transportation arrangements drew 40 answers approving existing procedures, and 26 indicating dissatisfaction. Lack of buses was mentioned by 16 teachers as being the most serious problem in increasing student attendance.

Promotion and Publicity

AG and Foodtown Stores promotion for concerts includes letters to PTA units throughout the area, purchase of radio spots, newspaper ads, brochures, and 1,000 posters distributed to the grocers prior to each concert. The concerts are reviewed in the local press.

Teachers Playing in the Orchestra

7 of 19 instrumental teachers in Salt Lake City Public Schools responded to Study questionnaires stated they were playing members of the Utah Symphony. 6 other teachers had played in previous years. School policy made it possible for the teacher--players to have released time in order to play with the Orchestra during the school day, but the teacher was responsible for the arranging for a substitute teacher, and forfeited the cost of the substitute's salary.

Concert Preparation of Students - The Material

Copy for the pre-concert study booklet titled "Your Guide to Music" is prepared by the Salt Lake City schools' director of music education, assisted by the vocal music specialist. AG Foodstores provides extensive art work, publishes and distributes the handsome 20-page booklet. A table of contents for the 1966-67 edition of "Your Guide to Music" is given in Appendix O.

Two editions of the guide were published in 1966-67--the first being a somewhat smaller and less costly publication than the second, printed in black and white, and included general information about music, the instruments of the orchestra (including pictures), the Orchestra seating chart, information on leading composers, glossary of musical terms, and advertisements of various food products sold in AG stores. This edition was distributed to students and their parents.

The second, more handsome edition that was distributed to the teachers included the above materials plus program listings and brief program notes (including musical themes) for each of the season's three concerts.

In the sponsor's message, printed on the first page of the guide, Donald P. Lloyd commented that AG Foodstores and the Foodtown "hope this season's youth concerts will contribute further toward upgrading the musical interest and standards of our youth. Sponsorship of this project, with the cooperation of so many friends and supporters of the symphony, is just one way we can say 'thank you' for shopping at our stores".

In the course of the Study, teachers were asked to rate the guide. 30 of 38 elementary classroom teachers found the guide adequate, and 27 members of this group felt that a reasonable amount of music background was needed to use the guide properly. 11 thought that very little musical background was necessary.

SALT LAKE CITY TABLE NO.4.

RATINGS OF TEACHERS' GUIDE - FOR YOUTH SYMPHONY SERIES

	Excellent			Good			Fair			Poor		
	A	B	C	A	B	C	A	B	C	A	B	C
Provides sufficient information	11	6	3	16	3	8	9	-	2	-	-	-
Clearly organized	11	6	5	22	3	7	4	-	1	-	-	-
Supplementary materials available	8	5	5	17	3	4	7	1	2	4	-	1

Column A - Elementary Classroom Teachers (music)
Column B - Secondary Vocal General Teachers
Column C - Instrumental Specialists

There was some indication that the guides did not reach all of the teachers and, in some cases, did not arrive in time to permit adequate preparation of students. Of 45 elementary teachers responding to the Study inquiry, 26 reported receiving the guide, 12 received them sporadically, and 7 did not receive them.

Concert Preparation of Students - The Philosophy and Process

If the conductor's viewpoint were the only one to be considered, there would be no preparation of students for the concerts. He is strongly opposed to formal concert preparation.

Abravanel feels that advance analysis and study detract from the student's receptivity to the emotional and spiritual experience that he feels is the most important thing for the listener to gain, and that a few remarks made by the conductor at the concert are sufficient "preparation".

Music for the listener is not primarily a "structure", a "first and a second subject", he commented. "The listener should be listening and admiring the beauty of the music. It's as Debussy said--like children who play with and love a doll and if they begin to examine the doll's insides, they discover only sawdust."

In Salt Lake City, however, cooperation and respect for each other's viewpoints are the order of the day. School personnel is in favor of pre-concert study for students even though the lack of extensive study materials is indicative of the fact that the concert programs have not been fully absorbed into the fabric of music education in the schools.

Concert preparation in elementary grades is handled mainly by special elementary classroom teachers. Of 19 instrumental specialists responding to Study questionnaires, 13 stated that they carried out preparation activities.

Materials used in pre-concert study included the study guides, program listings, occasional recordings of music to be played (See Appendix O.) These materials were supplemented by a television program shown after school hours. Considerable preparatory activity took place - especially in elementary classrooms.

45 of 68 teachers responding to Study questionnaires reported they supplemented the study guides with a variety of standard approaches, and 40 stated they did something in the way of follow-up after the concerts.

It is interesting to note here, that preparatory sessions for adults are held prior to the regular subscription concerts.

PROGRAMMING

Maurice Abravanel is a man with a mission--a mission he serves with steadfast staunchness. As a musician and conductor, he is dedicated to the task of enabling the music listener --be he child or adult--to realize the revitalizing spiritual and emotional experience that is inherent in great music.

"Music has produced more important works than literature in the last 150 years. Music means more to people than either painting or sculpture," he remarked. "The task of the performer is to make these great works available to the listener."

Abravanel's orchestra is lost on tiny tots," he commented. "Little children cannot sustain their attention, and symphonic music requires sustained attention from the listener. Therefore, it is best that the very young children be introduced to instrumental music by small ensembles."

"When the children are a little older--then they should experience the magic of sound coming from the many instruments of an orchestra playing together. By the time the child is 10 or 11 years old, he is ready for this sound, and listening to an orchestra should be an overwhelming experience for him--something not to be detracted from by coupling symphonic music with 'attractions' that can be heard and seen and enjoyed without the presence of a symphonic orchestra."

Special attractions, in other words--the puppets, cartoonists, etc.--are judged by Abravanel to be "unnecessary" for student concerts.

Although some use is made of stated concert themes, Mr. Abravanel feels they are actually extraneous. "Labelling a concert as having a theme of 'melody', or 'rhythm' is artificial because every piece of music has melody and rhythm."

Audience participation, he feels, properly comes about through the listener's personal involvement in reacting to the music, not through an intellectual exercise based on facts about the music. Students are given opportunity to sing the National Anthem with the Orchestra, and Christmas carols are sung at appropriate concerts. Occasionally, there will be limited question and answer exchange between conductor and students.

Twentieth century music beckons to the child according to the conductor. It is easy for him to listen to it. It's close to his time. Therefore, most student concerts in Salt Lake include 20th century music.

A student soloist customarily is presented in at least one of the three Youth Symphony Concerts each year--often the winner of the Utah State Fair Music Competitions.

Student clarinet and violin "choirs" from secondary schools have performed with the Orchestra and student instrumentalists occasionally sit in as members of the Orchestra.

Verbal comments are used sparingly by the conductor, but he feels they are very important. "Students are accustomed to the spoken word. When the conductor speaks to them briefly, the students immediately become involved. Empathy between performer and listener can be established quickly."

Abravanel finds no necessity for commenting on each composition included in the program, however, preferring to hold the emphasis on the students' listening to and enjoying the music. Neither does he find it successful to have someone other than the conductor make the comments because it divides the child's attention between the conductor and narrator.

Printed programs have been used some years, but were omitted in 1966-67. The conductor is opposed to their use, feeling they provide a distraction for the young listeners. "A child either reads or listens--not both," he commented. In responding to Study inquiries only 7 of 54 teachers felt that students should have programs in hand during concerts.

So it is that within the above general framework, the conductor and the Salt Lake City schools' director of music education formulate the actual concert programs and submit them to the planning committee for final approval. High rental and royalty costs were mentioned as a somewhat restrictive factor in programming.

In response to Study questionnaires, very few programming suggestions were advanced by the 79 teachers who received questionnaires. Most of those received are herewith quoted:

> One administrator suggested that it might be quite helpful to ask the opinions of high school students when programming was being evaluated by the school system.

Junior High School Vocal-General Music Teachers

"The choice has been excellent with variety and neither playing up nor down to the youth--giving it straight."

"I think we have had a fine choice of numbers to take care of the various grades."

"Programming is good when not too much soft music is played."

"Have soloist each time."

"Including, when possible, student participation, using youth soloists, etc."

Instrumental Specialists

"The youth soloists' performance with the symphony is a highlight for not only the youth, but a thrill to all who marvel at their accomplishments." (Elementary Teacher)

Elementary Classroom Teachers (Music)

"Sixth grades study The Old World in social studies. For them, the nationalistic music of various countries is very interesting and more could be done along these lines for this specific age group."

"I think the selections are good generally, but I have the youngest age group that is invited, and many times I think the music could be chosen with more simple themes for them."

"The music chosen for the concerts should be of records we have in the schools so they could be played in advance of the concert or else each school should be given a tape of the entire program two or three weeks in advance. All of the descriptive material in the world is useless without the music."

Four teachers mentioned that more thought could be given to gearing the music to the age level of the child. Three recommended shorter numbers and two favored more contemporary music.

IN-SCHOOL CONCERTS

In-School concerts, presented as assembly programs, were originated in the 1951-52 season by the Utah Symphony association, and the full orchestra has played between 3 and 24 concerts each year since in junior and senior high schools. The 50-minute concerts are available to any school wishing to purchase them at a performance fee of $750 to $1,000 each.

In some schools, the concerts are free to students with the cost being absorbed through school activity funds, PTA financing, or aid from other sponsors. In other schools, students are charged an admission varying from 25¢ to 75¢ per concert.

Teacher reaction to the student paying for his ticket was expressed as follows:

SALT LAKE CITY TABLE NO.5

TEACHER REACTION TO STUDENT TICKET FEES

Very Favorable	Favorable	Neutral	Unfavorable
6	9	8	25

Pre-concert study for these concerts is dependent upon the initiative of the individual teacher.

Following the initial In-School concert in one high school, some 10 years ago, everyone was unhappy. Discipline was poor, and the total effect of the concert was disappointing to students, teachers and Orchestra. Several years later, another In-School concert was tried, and a "dress-up" day was instituted the day of the concert. 1,600 students attended. A combination student and teacher evaluation concurred in judging the concert to be what the principal described as a "delightful experience."

Customarily, the Orchestra rehearses for approximately an hour in the auditorium of each school prior to each concert. In the high school referred to above, the pre-concert rehearsal was called for 8:00 AM. The Symphony Debs and Squires from that school entertained the Orchestra at a 9:00 AM reception following the rehearsal and just prior to the 9:30 AM In-School concert.

This same school has developed a system whereby guest lecturers visiting the school have a "Press Conference" with the students before and after their talk. This very effective means of communication was suggested for the conductor of the symphony and the students.

ENSEMBLE CONCERTS

Small ensemble concerts in Salt Lake City schools are presented under sponsorship of Young Audiences. A total of over 100 performances were presented in 1966-67, with each student in grades 4 through 9 given opportunity to hear 2 performances in the course of the year.

Ensembles include a string quartet, woodwind quintet, brass ensemble, percussion ensemble, opera group, and a woodwind jazz group.

The ensemble program is financed from various sources including school activity funds, PTA personal contributions, Kennecott Copper Company, and Music Performance Trust Funds of the Recording Industries.

FINANCE

The Utah Symphony received cash income directly attributable to the Youth Symphony Concerts and In-School Concerts totalling $22,250 in 1966-67.

Youth Symphony Concerts - paid by sponsor. . .	$5,000
In-School Concerts, performance fees	17,250
Total	$22,250

The 27 student concerts covered in the above income represented 30% of all concerts played by the Orchestra during the year, yet the income from these concerts represented less than 3% of the Orchestra's total $600,000 operating budget for the year.

From these figures, it immediately is obvious that the Utah Symphony Association is placing a substantial percentage of its total income in support of the Orchestra's educational work.

EVALUATIONS, COMMENTS AND SUGGESTIONS

Comments from Teachers and School Administrative Personnel

The response from Salt Lake City teaching and school administrative personnel to the Study opportunity to make suggestions for improving youth concerts was minimal.

What criticism that was made was less sharp than that given in other cities included in the Study. Whether this was due to the effectiveness of the total program or a generally less coldly analytical approach that can be related to church tenets, or a combination of both, is open for conjecture.

When asked how youth concerts affected certain aspects of their activities, instrumental specialists and secondary vocal teachers answered as follows:

SALT LAKE CITY TABLE NO.6.

RATINGS OF EFFECT OF YOUTH CONCERTS BY TEACHERS

	Favorable	Not Evident	Unfavorable
Attracting new students (recruiting)	12	11	0
Regular concert attendance	13	12	0
Conduct in student rehearsals and concerts	27	8	0
General enthusiasm for music	26	4	0

Individual comments from teachers included the following:

Secondary Vocal-General

> "Would suggest that the conductor use a microphone when speaking to the audience. We can never make out what he is saying. We would very much like to hear, because what he has to say about music, when one is near enough to hear, is always very valuable."
> (Junior High Teacher)

"The type of musical grouping isn't as important as the structuring and orientation for the medium and feed back after the performance. I feel nearly any musical experience can be of some degree of value and interest to a student if the student is prepared."

Instrumental Specialists

"I am so glad to see the federal government support concerts in areas where students cannot afford these concerts. And I am sure that more support will enhance the interest of our young people and eventually will up-grade their music appreciation."

(Senior High Teacher)

"Symphony Youth Concerts are splendid assets to city schools. It is regrettable that there isn't satisfactory housing for them to achieve the giant stature that is possible were all the children able to attend the concerts. Young Audiences are valuable assets, although some groups show more personality in their approach than do others. There is not a transportation problem with this type of concert."

(Elementary Teacher)

Elementary Classroom Teachers (Music)

"Have all of them on school days"

"The Young Audiences concerts are our best preparation for the Youth Concert. Small ensembles introduce composers, their works, and instruments and have interesting question and answer periods for the children."

"In ensemble groups, all instruments (bass, viola, cello, for example) should receive prominent attention to encourage students who play them. They shouldn't be just there with the violins."

Comments From Students

50 members of a pep club in one high school were asked to respond to Study questionnaire calling for their reactions to youth concerts they had attended. Membership in the club required a minimal scholarship level of a "B" average.

Music performance involvement of the respondents was as follows:

11	students	neither sang nor played instruments
7	"	string players
2	"	woodwind players
7	"	guitarists
3	"	organists
25	"	pianists
26	"	participated in the school choir
5	"	played in the school orchestra
1	"	played in the school marching band

All 50 students had attended youth concerts with 17 having had from 1 to 4 years of concert attendance experience, 20 having attended from 5 to 8 years, and 1 having attended over 9 years.

40 students expressed approval of the youth concerts, 9 had a few reservations about them, and 1 did not like them.

Numerous answers were given to questions concerning what they enjoyed most and least in connection with the concerts. Those appearing most frequently are summarized in Table No.7.

SALT LAKE CITY TABLE NO. 7

YOUTH CONCERT LIKES AND DISLIKES EXPRESSED BY HIGH SCHOOL STUDENTS

Enjoyed Most	Enjoyed Least
The variety of music played (10)	Long drawn-out pieces (18)
Gay lively tunes (6)	Repetitive music (3)
Soloists (4)	Music without meaning or feeling (2)
Concert In-School (4)	The noisy audience (2)
Familiar music (3)	Concerts too long (2)
Slow music (3)	

Respondents from one High School Pep Club

27 students reported that concert preparation took place in their classes. 18 found it to be very valuable, 9 considered it to be helpful, and 2 said it made no difference in their enjoyment of the concert. Almost half of the students reported some post-concert activity in their classes.

When asked what they would do if they could plan youth concerts, responses were as follows:

7 - program fast music
5 - use soloists
9 - play music familiar to the listener
7 - play a greater variety of music

11 students reported regular attendance at the Orchestra's adult subscription concerts. Others attend occasionally. 11 students stated they preferred the youth concerts because they were planned for young people. 8 preferred the subscription concerts with 5 stating specific preference for the more mature programming of these concerts.

In informal conversation with another class in the same high school, the following observations were made:

The students stated they would like some jazz, Broadway music and famous name soloists included in youth concert programs. Some students objected to the somber appearance of the Orchestra players and stated they thought the women ought to wear something besides black dresses. One stated he found the tuning of the orchestra unpleasant.

STUDY OF YOUTH CONCERTS IN SAN FRANCISCO, CALIFORNIA

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE — Page

Fact Sheet 349

San Francisco Schools, Summary 350

Music Education in San Francisco Unified School District . . 351

San Francisco Symphony Youth Concerts, Summary 355

History and Philosophy of Youth Concerts 356

Procedures Used in Conjunction with Youth Concerts 359

- Concert Planning 359
- Concert Scheduling 360
- Ticket Sales 361
- Attendance 361
- Audience Supervision 361
- Transportation 361
- Promotion 361
- Concert Preparation and Follow-up 361

In School Chamber Orchestra Concerts 362

Concerts for Junior and Senior High Students 364

Programming 364

Financing 365

Ensemble Performances 366

San Francisco Forum 367

FACT SHEET - SAN FRANCISCO, CALIFORNIA

THE CITY (See also Appendix D)

Population Data	Corporate population	740,316
	Metropolitan area	2,648,762
	Whites in corporate population . . .	81.6%
	Negroes in " " . . .	10.0%
	Other non-whites in " . . .	8.4%
Economic Base (1960)	Insurance carriers, banking, retail trade, tourism	
Income Data	Median family income - (annual)	$6,717
	13.5% of families earning less than	$3,000
	22.6% of families earning over . .	$10,000
	Designated major poverty areas (1966)	
	3 with 393,000 persons (includes Oakland)	
Education Data (1960)	Of San Francisco residents 25 years or older	
	7.4% had completed less than 5 years of school	
	51.0% had completed high school or more	
	Median number school years completed - 12 years	

THE ORCHESTRA - THE SAN FRANCISCO SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$1,637,917
Length of season	30 weeks
Total number of musicians	100
Total number of concerts played	112
Total number of youth concerts played	17
Estimated gross attendance at youth concerts. . . .	40,200

President	Philip S. Boone
Music Director	Josef Krips
Manager	Joseph A. Scafidi
Conductor of youth concerts . . .	Verne Sellin

SAN FRANCISCO SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment 106,191

San Francisco Public Schools

Superintendent . . . . . Harold Spears
Director of music education . . . . . Albert A. Renna

Annual per pupil expenditure $603.75
Grade structure: Kindergarten, 6-3-3-2

Schools:

Elementary Schools (main Grades K-6)	98
Junior High Schools (grades 7-9)	15
Senior High Schools (grades 10-12)	9
Technical-Vocational Schools	2
Adult High Schools (one evening school).	4
Special Schools (Physically, Emotionally, Mentally Handicapped)	6
Junior College	1

Special Classes in 5 Institutions

Special Facilities and Programs:

Educational Radio Station KALW
Educational Television Station KQED
Adult Education Program
Great Cities School Improvement Project
Summer School Activities, including music

Representative Community Cultural and Educational Institutions

Ballet schools of San Francisco
Regional Arts Council
S.F. Boy's Chorus
S.F. Chamber Music Society
S.F. Museum of Art
S.F. Opera
S.F. Players Guild
S.F Symphony Orchestra
Spring Opera of San Francisco
Young Audiences of San Francisco
Conservatory of Ballet and Theater Arts
Music and Arts Institute
S.F. Art Institute
S.F. College for Women
S.F. Conservatory of Music
S.F. State College
University of California
University of San Francisco
American Conservatory Theater

MUSIC EDUCATION IN SAN FRANCISCO UNIFIED SCHOOL DISTRICT

SAN FRANCISCO TABLE NO.1.

MUSIC EDUCATION STAFF, SAN FRANCISCO UNIFIED SCHOOL DISTRICT

(Total Staff - 86)

DIRECTOR OF MUSIC EDUCATION
(Director of Music)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 98 schools: 3 Elementary Classroom Music Supervisors	In 81 schools: 15 Instrumental Specialists
Junior High School	
In 15 schools: 1 vocal-general-instrumental teacher 4 vocal teachers 8 general music teachers (5 also instrumental) 10 vocal-general music teachers	In 15 schools: 27 Instrumental Specialists (5 also general music) (1 also vocal and general music)
Senior High School	
In 9 schools: 10 teachers (1 also instrumental)	In 9 schools: 8 teachers (1 also vocal)

1 federal project teacher
City College
4 teachers

STAFF

The director of music education was assisted by three supervisors whose main concern was the elementary classroom program, and one teacher who was working on federal projects and the opera and chamber orchestra ventures. One elementary supervisor was assigned to the coordination of the Young Audiences program, another to the Western Opera undertaking, and the third to the Symphony Youth Concerts. A further degree of control was evident in the appointment of one or two teachers in each elementary school to act as music representatives, working with office of director of music education.

SAN FRANCISCO TABLE NO.2.

MUSIC EDUCATION CURRICULUM - SAN FRANCISCO UNIFIED SCHOOL DISTRICT

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (grades K-6)	Beginning and Intermediate Instruction Small Ensembles
Junior High	
General Music (Required grade 7, 1st semester; Elective grade 7, 2nd semester and grade 8) Girls' and Boys' Choruses (grade 8) Choir (grades 8 and 9)	Beginning and Intermediate Winds, Percussion and Strings (grade 7) Intermediate and Advanced Orchestra (grades 8 & 9) Intermediate and Advanced Band and Orchestra (grades 8 & 9)
Music in the Humanities I & II (Grade 9)	
Senior High	
Girls' and Boys' Choruses Intermediate and Advanced Choirs Vocal Musicianship Small Ensembles	Beginning and Advanced Piano Classes Intermediate and Advanced Bands Intermediate and Advanced Orchestras Small Ensembles
Music Theory I & II Survey of Music I & II Music History I & II Music in the Humanities I & II	

ELEMENTARY MUSIC

Classroom teachers carried on the program with assistance from 3 supervisors who visited classrooms and also were available for individual teacher problems on a consultant basis. They were able to visit an average of 40 classrooms each week. 20 minutes of music were required daily in primary grades, and 60 minutes each week in grades 4-6.

Beginning and intermediate instruction and small ensemble work was carried on in all schools having 5th and 6th grades. The 15 teachers averaged 2 meetings a week with these students, with an average of 5½ schools weekly. Area orchestras were part of the elementary instrumental program. During the fall semester of 1966, about 18.9% of the total population of the schools in which instruction was offered were in the instrumental program, which was started in 1948.

SECONDARY MUSIC

The required one semester of daily 7th grade general music was taught by vocal and instrumental teachers, and a few who taught general music plus an academic subject. Out of a total of 44 junior high school music teachers, 16 taught non-music subjects. One teacher presented English as a foreign language to Chinese students in a choral class, and another taught a class for the musically talented. The vocal program also made it possible for the better singers to meet before school for "honor" chorus. Madrigal singing also was an extracurricular activity as is usually the case in junior high school. The All-City Honor Chamber Choir and Honor Orchestra included students from grades 7 through 12.

As an added inducement to membership, two scholarships were given each year for attendance at San Francisco State College, and two for Interlochen National Music Camp.

7 high school music teachers were engaged in teaching subjects other than music.

FEDERAL PROJECTS INVOLVING MUSIC

The Western Opera Theatre, supported by $5,250 from the schools and an additional grant from the National Foundation for the Arts and Humanities, presented its first programs on March 9 and 10, 1967. Ten performances of The Barber of Seville, abridged and in English, were given in junior and senior high schools during the first half of 1967. After performances, the cast and director met with selected groups of students for informal discussions. A selected group of students attended these performances, since the secondary school auditoriums could not accommodate all students of a particular school.

The San Francisco Symphony Chamber Orchestra Concerts were started with grants by the board of education.

Under the guidance of the Great Cities Program for School Improvement, a local program of compensating education was carried on in five areas:

1. School-Community Improvement Program
2. Superintendent's Compensatory Education Program
3. State Compensatory Education Program
4. Youth Opportunities Center
5. The Drama Demonstration Project

Note: The situation in San Francisco did not lend itself to distribution of questionnaires to teachers and music supervisors in connection with this Study. Therefore, the customary evaluations and suggestions from music educators are not available in connection with San Francisco youth concerts.

SUMMARY OF 1966-67 SAN FRANCISCO SYMPHONY ORCHESTRA YOUTH CONCERTS
(3 Series)

1. Youth Symphony Concerts Presented in the San Francisco Opera House

Number:	6 concerts, 6 different programs
Conductor:	Verne Sellin, Youth Concert Conductor & Commentator
Sponsorship:	San Francisco Symphony Association
Financing:	Ticket sales and Symphony Association funds
Attended by:	Students in 4th, 5th, 6th grades
Performed in:	San Francisco Opera House, seating capacity 3,252
Time:	School days, 10:30 AM, 1:30 PM
Admission:	$1.00
Transportation:	Chartered or municipal buses, 50¢ to 75¢

2. Youth Symphony Concerts Presented in Outlying Areas

Number:	11 concerts, 4 different programs offered
Conductor:	See Above
Sponsorship:	See Above
Financing:	See Above
Performed in:	Area and/or high school/college auditoriums
Time:	School days, 10:30 AM, 1:30 PM approximately
Transportation:	See Above
Admission:	$1.00 (average)

Area	Number of Concerts	Admission
Berkeley	4 concerts, 4 programs	Single adm. $1, Series $3
Marin	1 concert	$1.25
Richmond	2 concerts, 2 programs	$1.25 incl.transportation
San Leandro	2 concerts, 2 programs	$1.00
San Mateo	2 concerts, 1 program	$1.25

All the above concerts played between February 1 and June 1, 1967.

3. In-School Chamber Orchestra Concerts, San Francisco

Number:	10 concerts, 3 different programs
Conductor:	Verne Sellin
Sponsorship:	San Francisco Unified School District
Financing:	Board of Education
Attended by:	Students in schools where concert played
Performed in:	Elementary, junior high and senior high schools
Time:	9:30 AM, 1:30 PM (approximately)
Admission:	Free

All above chamber orchestra concerts played Oct.31 - Nov.14, 1966

HISTORY AND PHILOSOPHY OF SAN FRANCISCO SYMPHONY ORCHESTRA YOUTH CONCERTS

The San Francisco Symphony Orchestra, founded in 1911, played its first youth concert December 29, 1911, under the baton of Henry Hadley.

During the next 55 seasons, the Orchestra presented a total of 303 symphony orchestra concerts for young students.

The Orchestra Association has a wonderful document - a complete listing of all but 4 of these concerts, including date, conductor, soloist, and name of the auditorium in which each concert was performed.

Within this document are to be found names of many renowned musicians - conductors and soloists - who helped guide and shape the musical development of the United States and whose pioneer work in the area of youth concerts influenced similar activities throughout the land. Much of this work took place under the managerial direction of Howard Skinner who served as manager of the San Francisco Symphony from 1935-36 until his retirement in 1963-64.

HISTORY AND PHILOSOPHY OF SAN FRANCISCO SYMPHONY ORCHESTRA YOUTH CONCERTS

Season	Conductor of Youth Concerts	Partial Listings of Soloists for Youth Concerts
1911-12	Henry Hadley	Martha Richardson, Soprano
1916-17 thru 1925-26	Alfred Hertz	Myra Hess, Pianist Florence Macbeth, Soprano Louis Persinger, Violinist Yehudi Menuhin, Violinist Kajetan Attl, Harpist Waldemar Giese, Double Bass
1926-27 thru 1929-30	Wheeler Beckett	Maurice Dumesnil, Pianist "Mr" Piastro, Violinist
1930-31) 1931-32)	Basil Cameron	Henri Deering, Pianist
1932-33	Alfred Hertz Bernardino Molinari	Laura Lodema, Mezzo Soprano
1933-34 thru 1936-37	Ernest Schelling	Laura Dubman, Pianist
1937-38	Rudolph Ganz	San Francisco Ballet
1938-39	Ernest Schelling	Peter Paul Loyanich, Pianist
1939-40 thru 1947-48	Rudolph Ganz and Pierre Monteux conducting	With Ganz narrating "Peter and the Wolf", "Ferdinand the Bull", or with Ganz as piano soloist
1948-49 thru 1952-53	Kurt Herbert Adler	David Abel, Violinist Samuel Lipman, Violinist Caesar Curzi, Tenor
1953-54 thru 1958-59) 1959-60) 1960-61)	Earl Murray) Jan Popper) Wendell Otey)	Soloists from the Orchestra, and Student Contest Winners.
1961-62	Several Conductors	" "
1962-63 thru present	Verne Sellin	" "

At the outset of the Orchestra's work, only occasional student concerts were presented. After the initial youth concert in 1911, none was presented until 1916-17, when another Christmas Holiday concert was presented. Again there was a lapse until 1919-20, when a third youth concert was played during the Christmas season.

Starting with 1921-22, three or more youth concerts were given each year, building up to 6 or 8 per year until 1934-35 when the Orchestra's entire season was cancelled due to economics of the depression.

From 1935-36 when the youth program was reestablished with 4 concerts, there was gradual and steady expansion to a total of 13 youth concerts in 1960-61, some reduction in the two succeeding years, followed again by expansion to the 1966-67 total of 17 full symphony concerts.

The Orchestra played its first youth concert in other Bay area communities in Berkeley in 1922-23, gradually extending the performances to Marin, Oakland, San Leandro, San Mateo, and more recently, adding Richmond to the list.

All of the 304 full symphony concerts played within the 56-year span have been financed from student ticket sales and funds made available by the San Francisco Symphony Association. Not until 1965-66, when the pilot program of in-school chamber orchestra concerts was undertaken, were any public funds allocated to direct support of San Francisco orchestral concerts for students.

Philip S. Boone, President of the San Francisco Symphony Association, sees the Orchestra as having a responsibility to make symphonic music available to young people and to provide musical enjoyment for students through the concerts. "Children of parents of means have concerts structured into their environment" he commented. "We also have to make the orchestra known to the total population."

Mrs. Victor Atkins, member of the board of directors of the Orchestra Association and chairman of the board's youth concert committee, commented that with the Orchestra's long experience in playing for the young people of the area, the Association is well aware that the "youth concert project is a two-way street. The child benefits by attending the concerts. The Association benefits by eventually acquiring new audience members and new patrons, and by broadening the horizon of the Orchestra's total work and service within the community."

Throughout the years, the school system has been cooperative, approving release of children during school time to attend concerts, and working with the Orchestra's youth concert committees to encourage student purchases of tickets. The director of music education considers youth concerts a proper part of a student's total music education.

Now that the board of education is experimenting with use of school funds for financing in-school chamber orchestra concerts, it is quite possible that even a closer liaison will be developed for joint work between schools and Orchestra.

PROCEDURES USED IN CONNECTION WITH THE SAN FRANCISCO SYMPHONY YOUTH CONCERTS

Current Youth Concert Schedule

The youth concert activities of the Orchestra are currently structured as follows:

Between January and June of each year, the Orchestra customarily plays:

A. 5 youth concerts, each offering a different program, in the San Francisco Opera House, the home of the Orchestra. (A 6th special concert was presented in December in 1966-67.)

B. 11 concerts, consisting of series of from 1 to 4 concerts each, presented in five different Bay Area communities.

All of the concerts are sponsored by the Orchestra Association, played during in-school time, focused primarily upon students in 4th, 5th and 6th grades, and an admission of approximately $1.00 per student per concert is charged.

The free concerts played by a 40-piece chamber orchestra are performed in San Francisco schools, financed by the school board, and performed outside of the orchestra's contracted season.

Procedures used in conjunction with student concerts

Concert Planning

Joint planning between Orchestra and schools in connection with youth concerts traditionally starts at Orchestra Association board level. For many years, the San Francisco Symphony Association Board of Directors has had a Youth Concert Committee. The director of music education of San Francisco public schools is a member of the Association's Board of Directors and serves on its youth concert committee.

The Association Board's youth concert committee brings into being a second committee, commissioned to serve in an advisory capacity to the Orchestra's manager and conductor of youth concerts. This advisory committee consists of 26 volunteer workers and 15 professional persons including the director of music education of the San Francisco public schools and representatives of other public, parochial and private schools of the area.

Completing the youth concert committee structure are local committees in each of the communities in which the Orchestra plays youth concerts.

It is through this committee structure, working in coordination with the Orchestra management, that much of the youth concert work is carried out.

Although the plan involves and elicits full cooperation of music education admininstation of various school jurisdictions, it does not draw into active participation much representation from teachers and music specialists who actually are working with students.

Planning for the chamber orchestra concerts that are played in the schools is handled by the director of music education of the San Francisco public schools and the youth concert conductor.

Concert Scheduling

Orchestra management has evolved a youth concert schedule that not only is satisfactory to the schools, but also is effectively coordinated with the Orchestra's overall schedule.

San Francisco Symphony Orchestra musicians comprise the orchestra of the San Francisco Opera Company whose fall season precedes the Orchestra season. The Orchestra season customarily opens around the last of November or first of December.

Some of the Orchestra's first chair musicians do not elect to play the Opera season and, therefore, are available to participate in the 40-piece chamber orchestra that plays the in-school concerts during the Opera season.

The 16 youth concerts, played by the full orchestra, are scheduled between January 1 and June 1, all performed during in-school time. (A 17th special concert was played in December 1966.)

Ticket Sales are handled primarily by youth concert committees whose members work closely with individual schools. Orchestra management takes care of ticket orders coming directly to the association by mail.

Attendance is worked out through Orchestra management and youth concert committees in direct contact with schools and areas in which youth concerts are presented. Attendance for all youth concerts approximates the capacity of the halls in which they are played.

Audience Supervision is the responsibility of teachers attending concerts with their students, members of the committees and, in the case of the concerts played in the Opera House, assistance as needed is given by professional ushers engaged by the Orchestra Association. The Association allocates one complimentary ticket for each 20 student tickets sold for use by a teacher attending with students.

Transportation is worked out by individual schools through use of municipal buses and commercially chartered buses. In some schools, field trip budget money is used to meet transportation expenses. In other schools PTA groups underwrite the main costs, with students paying from 50¢ to 75¢ each. In some suburban areas, the committees sponsor modest, special fund raising drives in order to meet the transportation costs.

Promotion is handled by Orchestra management through publication of youth concert brochures, feature stories and ads in metropolitan and neighborhood newspapers and shopper's guides, radio and TV announcements. Members of youth concert committees work closely with schools and various other promotion channels in suburban areas.

Concert Preparation and Follow-up

The Orchestra Association is responsible for preparing, financing, and distributing teachers' study guides used in conjunction with youth concerts.

The guides are written by a faculty member of San Francisco State College, engaged by the Orchestra, who works closely with the youth concert conductor.

Contents include program notes for all youth concert programs offered during a given season. Notes are written in a rather straightforward, technical style for use by classroom teachers. Source material listings include reference to commercial recordings of the concert music as well as to those contained in the Bowman Orchestral Library and Adventures in Music record albums, filmstrips, reference books and musical dictionary for use by students and by teachers.

A general statement is made to the effect that the reference materials probably are available in school audio-visual departments, school and public libraries, private libraries, and from local music dealers. No musical themes are included and no suggestions are given for presenting the material or for follow-up procedures.

IN-SCHOOL CHAMBER ORCHESTRA CONCERTS-

The in-school concerts, played by a 40-piece chamber orchestra, were started in March 1966 at the suggestion of the Orchestra and financed with an $8,000 grant from the San Francisco Board of Education including some funds from P.L. 89-10, Title I allocation.

The initial series consisted of 6 concerts, with two performances of each of three different 45-minute programs--one for elementary students, one for junior high students and the third for senior high school students. Three schools were able to have students observe chamber orchestra rehearsals held in their buildings.

Concert locations were chosen from schools in culturally handicapped areas by the assistant superintendents working with the director of music.

The programs during the first year of the series were planned to give students basic experience in listening through emphasis upon rhythm, melodic concepts, musical form, harmonic development and orchestral color.

Music educators were more actively involved in program planning for in-school concerts than was the case for the Youth Concert series. When the in-school concerts were first started, copies of each program were sent to all music faculty and administrators with a request for their suggestions many of which were incorporated into the overall program.

The teachers and students in at least one school received program notes and were asked to evaluate, by means of a questionnaire, the program they attended. The evaluation by one group of high school teachers was quite favorable and contained several suggestions about preparation of student audiences and rehearsal attendance in small groups. Another spoke of having general cultural displays in the school. The students in the orchestra and particularly the student soloists were well-received by their peers.

The programs played were considered to be generally appropriate to the type of audience, although several teachers wanted musical comedy music, and, another Baroque music.

The program notes mentioned above were prepared by a student teacher or intern from a teacher-training institution. They were straightforward, non-technical and lacked thematic materials or suggested resources.

The students appearing with the Chamber Orchestra were picked up by bus and transported to and from the concert locations. Another detail was handled by sending a memorandum to the appropriate school official to insure having the proper lighting, sound systems, and number of chairs on each school stage. The actual stage set up and dismantling of equipment after the concert was handled by the Symphony stage manager.

Representatives of schools and Orchestra made some interesting observations in comparing the in-school concert project with the Youth Concerts presented at the Opera House. They felt students were significantly more deeply involved in the in-school concerts, attributing this reaction to the smaller auditoriums and the fact that the orchestra, in going to the schools, became a more intimate part of the students' own lives.

In like manner, the musicians became more involved in students' response during concerts played in the schools.

The 1966 pilot project was considered highly successful, and the Board of Education approved funds for 10 such concerts in '66-67. Requests were filed for an increase to 20 in-school concerts in '67-68.

CONCERTS FOR JUNIOR AND SENIOR HIGH SCHOOL STUDENTS

Except for schools served by in-school chamber orchestra concerts, special concerts had not been established for junior and senior high school students. Orchestra and schools, therefore, have worked out a plan whereby junior and senior high school students can be released from school in order to attend the Orchestra's adult subscription matinee series concerts on Thursday afternoons. Student tickets are made available at $1.00 for these concerts.

Some thought is being given to opening final rehearsals for subscription series concerts to junior and senior high school students.

PROGRAMMING

Verne Sellin, violinist and conductor for youth concerts, has been a member of the Orchestra for over 20 years. He also has had extensive teaching experience in elementary and secondary schools and at college level. With his combination of experience, Mr. Sellin's views on youth concert programming take on special interest for this Study.

He states that his basic purpose is to create a concert situation in which the "children listen with a purpose", and to make the programs so interesting that the students want to come back. He also encourages them to listen to recordings and radio programs of good music. As aids in carrying out these purposes, Mr. Sellin presents his own verbal commentaries at concerts and makes extensive use of instrument demonstrations and student soloists.

Soloists are selected through annual competitions in which school music directors assist the conductor as judges. Elementary and secondary students in public, private and parochial schools in any of the geographical areas in which the Orchestra is presenting youth concerts are eligible to enter the competition if and providing they play instruments included in a symphony orchestra. The conductor prepares the young soloists in advance for their rehearsal with the orchestra and the performance.

Mr. Sellin reports a very good response from student audiences to contemporary music and plans to introduce them to electronic music during the 1967-68 season. He finds, however, that high rental and royalty fees for contemporary music present a restrictive factor in the extent to which it can be used.

The Youth Concert series is planned specifically for students in grades 4-6.

Although the Orchestra plays five different programs in the Youth Concert series presented at the Opera House, customarily a different group of students attends each of the concerts. In some of the suburban series, the same student may hear two concerts per year, 4 in the case of the Berkeley series.

Special attractions are used occasionally including presentation of a local artist who makes drawings as the orchestra plays, and a puppet theater. Student choruses and the school Honor Choir also have been presented on occasions.

Audience participation is limited to occasional group singing. No special preparation is given to students and songs generally known by the youngsters are used.

Printed programs are presented to students as they leave the concert.

FINANCING

The 17 Youth Concerts presented in 1966-67 (exclusive of the in-school chamber orchestra concerts) represented 15% of all concerts played by the Orchestra during the season, whereas the income from youth concert ticket sales totalled $38,000 or 2% of the Orchestra's total operating budget. Again, it becomes immediately obvious that substantial funds derived from the Orchestras' basic income are invested in the maintenance of student concerts as an educational service to the community.

The Orchestra Association, through its Youth Concert Committee, has for many years sponsored a "Fairy Godmother's Fund" which accepts contributions from individuals and organizations for the purpose of making tickets to the Youth Concert series available to underprivileged children.

The in-school chamber orchestra concerts were handled outside of the Orchestra's contracted season. The grants from the San Francisco Board of Education met performing fees and related production costs. The Orchestra Association bore all costs of administration in conjunction with these concerts.

Board of Education Grants for in-school chamber orchestra concerts:

1965-66	-	Grant of $8,200	- 6 concerts
1966-67	-	Grant of $20,240	- 10 concerts
1967-68	-	Requested grant of $36,100	- 20 concerts

In addition to the chamber orchestra concerts, the Board of Education made allocations as follows in 1966-67 for other concerts for students:

$5,761 for small ensemble concerts by Young Audiences.

$5,250 for miniature opera performances presented by Western Opera Theater, a quasi-subsidiary group of the San Francisco Opera Company.

ENSEMBLE PERFORMANCES

The San Francisco Symphony Association does not sponsor small ensemble performances in the schools, but many of the Orchestra musicians play these concerts under the auspices of Young Audiences of San Francisco, Inc. These chamber music performances are presented for 4th, 5th and 6th graders during school hours. Last season, Young Audiences presented 566 performances in 35 Bay Area communities.

The San Francisco schools presented and helped to support 120 Young Audiences elementary school concerts, along with financial assistance from Local No. 6 of the A.F. of M. through Music Performance Trust Funds of the Recording Industries, individual memberships and various other community and parent groups. Three programs were presented in each school on alternate years at a cost of $110 each.

Musicians drawn primarily from the San Francisco and Oakland symphony orchestra participated in string, wind and percussion ensembles; in addition a piano trio, an opera ensemble, and a Baroque instrument group were available. No student preparation was done for these concerts, but verbal commentary was a definite part of each performance.

The response to the programs from school personnel interviewed was strongly enthusiastic. One principal felt that groups visiting the schools were particularly effective because of the intimacy and personal contact inherent in the situation. An assistant superintendent commented on the motivating effect that the Young Audience's program seems to exert on students beginning the study of an instrument.

THE SAN FRANCISCO FORUM

Although not concerned with elementary and secondary school students, the San Francisco Forum, a San Francisco Symphony organization for college and university students, has long set a pattern for efforts by other orchestras to increase concert attendance among college age students.

Legend has it that the first formally organized campus Forum meeting was held behind locked doors during the 1939-40 season at the University of California at Berkeley.

"The doors were locked," the story goes," by the enterprising entrepreneur who was determined that this new campus musical venture would succeed. On the evening of the historic meeting, only a handful of students was on hand to greet the Forum program participants. To correct this embarrasing situation, the ingenious Philip S. Boone turned Pied Piper and lured students from recreation centers, fraternity and sorority houses and the library, to the Stephens Union room which Dr. Sproul had given over to Forum purposes.

'"Pierre Monteux, conductor of the San Francisco Symphony Orchestra, Alexander Fried, music critic of the San Francisco Examiner, and Howard K. Skinner, manager of the San Francisco Symphony Association performed to a locked-in, but SRO audience.

"Credit for putting young Boone's organizational talents to work in behalf of the Forum must go to a fellow student, Miss Jane Goodfellow (Mrs. Ivy Lee). Through her efforts, Mr. Skinner met with Mr. Boone at Berkeley and was won over by his enthusiasm for the Forum project."

The "Young Boone" referred to above is now referred to as Philip S. Boone, President, San Francisco Symphony Association.

The Forum never has been an organization of music students. It consists almost entirely of young men and women who have a lively interest in symphonic music, but who are pursuing non-musical careers. Membership is voluntary, and there are no dues.

In the early days of the Forum, a sales campaign to interest fraternity and sorority groups in subscribing for boxes for the Saturday evening concerts was begun. The girls helped the fledgling Forum along by refusing Saturday night dates unless they were for the Symphony concerts.

Interest in attending Symphony concerts on a student season-ticket basis also began to develop on the Stanford University campus. At first, only fraternity and sorority groups bought boxes for the Saturday evening series. Broader student participation soon followed.

Student season-ticket sales increased so rapidly in the next five years that it was no longer possible to accommodate Forum members at Saturday evening concerts. In 1945, the Chairman of the Forum, Ava Jean Barber (Mrs. Harold D. Pischel), approached the Board of Governors of the San Francisco Symphony Association to ask that a season series be scheduled for college students. The result was the Thursday evening series, which met two needs: it provided additional employment for the Orchestra's musicians, and it gave the San Francisco Symphony Forum its own evening in the Opera House. In the 1957-58 season, the Forum concerts were changed to Wednesday evenings at the request of the students. From the start, few seats have been left for public sale.

In addition to attending concerts, Forum members hold on-campus meetings during the Symphony season to discuss music presented in the concert series. Organized by Forum members, these meetings are held regularly at various participating institutions, with the college holding the meeting acting as host for Forum members of neighboring colleges and universities.

Visiting artists, conductors of the San Francisco Symphony Orchestra, and Bay music critics frequently attend Campus Forum meetings.

A Board of Directors made up of student representatives from all participating institutions governs the Forum.

Representatives from college and university faculties serve in an advisory capacity to the Forum.

Membership in the Forum now consists of approximately 2,700 students from 40 different colleges and universities in the San Francisco Bay Area.

The Forum functions with the warm blessing and financial assistance of the San Francisco Symphony Association. Although sold out at the special student rate, the Wednesday night Forum series of concerts operates at a large annual deficit--an amount met by the Symphony Association.

STUDY OF YOUTH CONCERTS IN SEATTLE, WASHINGTON

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE — Page

Fact Sheet 371

Seattle Schools, Summary 372

Music Education in Seattle Schools 374

Seattle Symphony Youth Concerts, 1966-67, Summary 378

History and Philosophy of the Youth Concerts 380

Current Structure of Youth Concerts 382

Procedures Used in Conjunction with Youth Concerts 383

- Concert Planning 383
- Scheduling 384
- Ticket Sales 384
- Attendance 384
- Transportation 384
- Audience Supervision 385
- Concert Preparation 385

Programming 388

Financing 392

Evaluations of Youth Concerts by Teachers, Principals and Students 393

P.L. 89-10, Title III Projects 397

- Puget Sound Arts and Sciences Project 397

Enrichment Through Music Project 399

FACT SHEET - SEATTLE, WASHINGTON

THE CITY (See also Appendices D, E, F)

Population Data (1960)	Corporate Population	557,087
	Metropolitan area	1,107,213
	Whites in corporate population	91.6%
	Negroes in " "	4.8%
	Other non-whites in "	3.6%
Economic Base	Retail trade, manufacturing	
Income Data	Median family income . . . . . $6,942 (annual)	
	11.8% of families earned less than $3,000 (annual)	
	22.9% of families earned over. . $10,000 (annual)	
	Designated major poverty area (1966)	
	1 with 63,000 persons	
Education Data	Of Seattle residents 25 years or older:	
	3.4% had completed less than 5 years of school	
	55.9% had completed high school or more	
	Median number school years completed - 12.2 yrs.	

THE ORCHESTRA - THE SEATTLE SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$1,179,919
Length of season	29 weeks
Total number of musicians	83
Total number of concerts played	180
Total number of youth concerts played	96
Estimated gross attendance at youth concerts	145,000

President:	C. Carey Donworth
Musical Director:	Milton Katims
Manager:	Alan Watrous

Conductors of youth concerts: Milton Katims
Donald Thulean, Ass't Conductor

Coordinator of youth concerts: Mrs. Ruth McCreery, Lucile Linden

SEATTLE SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment 95,417

Seattle Public Schools

Superintendent: Forbes Bottomly
Director of music education: Jack E. Schaeffer
Coordinator of youth concerts:

Annual per pupil expenditure $621.28
Grade structure: Pre-school, K-6-3-3-2

Schools:

Elementary Schools	86
Junior High Schools	17
Junior-Senior High Schools	1
Senior High Schools	11
Special Schools and Classes (Physically, Emotionally, Mentally Handicapped)	9
Pacific Pre-Vocational School	
Seattle Community College	

Special Facilities and Programs:

- Educational Television Station KCTS-TV
- Federally-funded Projects:
  - Neighborhood Youth Corps
  - Headstart Child Development Center
  - Madrona Project Summer School and Junior High Summer Recreation Program
  - Diagnostic and Remediation Center
  - Volunteer Tutoring Services
  - Sheltered Workshop

Representative Cultural and Educational Institutions:

- Seattle Art Museum
- Seattle Center (World's Fair Bldgs.)
- Seattle Public Library
- Seattle Opera Association
- Seattle Repertory Theatre
- Seattle Symphony Orchestra
- Seattle Youth Symphony Orchestra
- Frye Museum
- Museum of History and Industry
- Seattle Community College
- Seattle Pacific College
- Seattle University
- University of Washington
- Cornish School of Allied Arts

The type of activity within Seattle public schools was indicative of the philosophy governing education of Seattle students. Projects under way included one under the auspices of MIT and the National Science Foundation for study of physical sciences, compulsory Spanish for grades 3 through 6, and compulsory economics in junior high schools. An extensive federally-funded arts and sciences project was part of approximately 8 million dollars of such monies used. Federal funds were being used to transport students away from their regular schools to break the de facto segregation pattern. 12 separate federally-supported projects were in progress in Seattle Public Schools during the 1966-1967 school year.

MUSIC EDUCATION IN SEATTLE SCHOOLS

SEATTLE TABLE NO. 1

MUSIC EDUCATION STAFF - SEATTLE PUBLIC SCHOOLS (Total Staff, 222)

DIRECTOR OF MUSIC EDUCATION
(Director of Music)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 86 Schools: Assistant for Vocal Music (Gr. K-12) 2 Helping Teachers (1 K-6, 1 K-6 & 10-12) 7 Primary Grade Music Specialists (5 part-time) 93 Intermediate Grade Music Specialists (80 part-time) (Some primary-intermediate overlap)	In 86 Schools: Assistant for Instrumental Music (Gr. K-12) Helping Teacher (Gr. K-12) 32 Instrumental Specialists
Junior High	
In 17 Schools: 16 General Music Teachers 26 Combination Vocal-General (17) and Instrumental-General Music (9) 3 Vocal Music Teachers (1 also instrumental)	In 17 Schools: 11 Instrumental Specialists (9) also General Music (1 also vocal music)
Senior High	
In 12 Schools: Helping Teacher (also Elementary) 15 Vocal Teachers (1 also Instrumental)	In 12 Schools: 13 Instrumental (1 also Vocal Music)

Staff: The elementary classroom teaching staff consisted of 5 part-time and 2 full-time primary grade music specialists, 80 part-time and 13 full-time intermediate grade specialists, with some teachers working in both primary and intermediate grades. The part-time teachers, some of whom were music specialists, divided their time between music and regular classroom work, the ultimate goal being assumption of full-time music teaching by those who were specialists.

The director of music education, at his request, also received assistance from a committee of principals whose job it was to work with him on improving the music program.

Elementary Music

There was no specific time requirement for elementary classroom music. (It should be mentioned at this point that there was a compulsory foreign language requirement beginning in grade 3.) Television instruction in music for each grade was offered by KCTS-TV, the broadcasts going to other communities in addition to Seattle. Planning for these programs was done on an area-wide basis to supplement regular classroom music programs. The RCA Victor Basic Record Library, the "Adventures in Music" record series, and the Bowmar Orchestral Library were the basic listening resources. Extensive teacher's guides were available for each grade.

About 60% of classroom teaching was done on a consultant basis, with the remainder handled by building music teachers.

The elementary instrumental music program in Seattle offered a variety of experiences to young musicians. Each teacher covered an average of 3 schools and was able to give 1 lesson on school time, and 1 out of school each week in all elementary schools. Band and orchestra were presented either before or after school. Instrumental teachers did limited work with classroom instruments.

A staff-developed music aptitude test was given to all 3rd grade students. A television program to interest 3rd graders in instrumental music featured 5th and 6th graders.

24 harps were placed in elementary schools by a national manufacturer on a temporary basis, as were 16 organs.

Music in the Community College was not under the regular elementary-secondary music administration.

Secondary Music

One year of general music was required in 7th grade. A course called "Music Survey" was an elective offering for 8th and 9th graders. 6 junior high schools had some form of organ instruction. Some work was being done with the Kodaly choral method in a few junior high schools.

2 or 3 high schools offered music history and appreciation but plans were being made to eventually absorb this in a humanities course which was being developed.

A special college level theory program for high school students, taught after school, was supported by a Ford Foundation grant. Other activities of interest in Seattle were:

1) All-city bands and orchestras functioned at elementary, junior, and senior high levels.

2) String scholarships provided by various community groups were awarded to 40 students each year for private study.

3) A summer instrumental program was offered to about 2,000 students in 12 centers by 55 teachers.

4) The Seattle Boys' Chorus, sponsored by the schools, for selected elementary and junior high students.

SEATTLE TABLE NO. 2

MUSIC EDUCATION CURRICULUM - SEATTLE PUBLIC SCHOOLS

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Gr. K-6) Television Instruction - Supplementary	Beginning Winds, Percussion and Strings (Gr. 4 through intermediate and advanced instruction) Band and Orchestra Harp and Organ Instruction (limited)
Junior High	
General Music - Required in Gr. 7 General Music (Gr. 8) Music Survey I and II (Gr. 9) Girls' and Boys' Glee Clubs (Gr. 7-9) Ninth Grade Choir	Beginning Junior Orchestra and Junior Band (Gr. 7) Junior Orchestra and Band (Gr. 8) Senior Orchestra and Band (Gr. 9) Ukulele, Recorder, Handbell *Instruction (limited)* Class Piano (limited)
Senior High	
Intermediate Choir and Glee Clubs Concert Choir and Glee Clubs Small Ensembles Voice Class (Gr. 12)	Intermediate and Concert Orchestra Cadet and Concert Band
Harmony (1 year) Music History and Appreciation Special College Level Theory Humanities	

SUMMARY OF 1966-67 SEATTLE SYMPHONY ORCHESTRA YOUTH CONCERTS
5 Series

Seattle School Concerts

1. Fourth Grade Concerts

Number	4 performances, 1 program
Conductor	Milton Katims
Sponsorship	Grant from the City Park Commission (City of Seattle)
Attended by	Every 4th grade student in the City schools
Performed in	Seattle Opera House, capacity 3,100
Time	During In-school time
Admission	Free
Transportation	30¢, paid by students

2. Elementary Level Concerts

Number	8 performances, 2 programs
Conductor	Milton Katims
Sponsorship	Seattle Symphony association
Financing	Ticket sales and Symphony association funds
Attended by	5th and 6th grade students, some junior high students
Performed in	Seattle Opera House
Time	During In-school time
Admission	50¢
Transportation	30¢

3. Elementary and Junior High School

Number	16 performances, 4 different programs
Conductor	Milton Katims
Sponsorship	Puget Sound Arts and Sciences Center
Financing	Seattle School District, P.L. 89-10, Title III funds
Attended by	4 performances of 1 program for 5th and 6th gr. 4 performances of 2 programs for junior high 4 performances of 1 program for 5th through 9th grade
Performed in	Seattle Opera House
Time	During In-school time
Admission	Free
Transportation	30¢

SUMMARY OF 1966-67 SEATTLE SYMPHONY ORCHESTRA YOUTH CONCERTS
5 Series - Continued

Seattle School Concerts

4. Junior and Senior High School Concerts

Number	12 performances, 1 program
Conductor	Donald Thulean, Assistant Conductor
Sponsorship	Seattle Symphony Association
Financing	Symphony Sustaining Fund Seattle School Board Fund - Live Performance Fund Seattle School, P.L. 89-10, Title III Fund
Attended by	Students of school in which concert is given, Grades 9-12
Performed in	School auditoriums, gymnasiums, etc.
Time	During in-school time
Admission	Free

5. King County School Concerts

Number	29 performances, 1 program
Conductor	Donald Thulean
Sponsorship	Seattle Symphony Association
Financing	MPTF through AF of M, Local 76 Grant from King County Commissioners to Orchestra Association Union Pacific Railroad Fund Grant to Orchestra Association Seattle Symphony Sustaining Fund
Attended by	Students of school in which concert is given. If possible, audiences are divided for junior high students - 7th, 8th, 9th grades; and high school students, Grades 10-12.
Performed in	School auditoriums, gymnasiums, etc.
Time	During In-school time
Admission	Free

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN SEATTLE

The 55-year history of Seattle Symphony student concerts is characterized throughout by close association with the public schools, although it was not until 1960-61, apparently, that the first municipal and school board funds were allocated to student concerts.

The Seattle Symphony was founded in 1903. John Spargur was appointed conductor for the 1911-12 season and, at the close of that season, the Orchestra participated in the Seattle Public Schools' May Festival of Music with Spargur conducting a choral-orchestral work involving some 2,000 student voices.

The following year (1912-13), the first Young People's Concerts were initiated in cooperation with the public school system, and were continued through 1920-21. One aspect of some or all of these concerts, considered to be very important at that time, was the opportunity given to students to talk with members of the Orchestra about their instruments.

It is interesting to observe, also, that in November 1921, the Seattle Symphony played a special concert for "all the orphans" in the City.

The Orchestra was disbanded for a five-year period (1921 to 1926) and reactivated in the 1926-27 season under the direction of Karl Krueger. 4 Junior Concerts were presented during that year.

During the next 6 years (1926-27 through 1931-32) Krueger and the Orchestra presented children's concerts with a high degree of showmanship and in close collaboration with Miss Letha McClure, director of music education in the schools at that time. Financed, apparently, from ticket sales, with admission prices scaled from 25¢ to 50¢, plus contributions from civic organizations, the number of concerts ranged from 4 to 6 annually.

During this period, mothers of young children organized themselves into committees and spoke before various civic groups as they sought financial assistance in support of student concerts.

Student musicians, including youngsters 8 and 9 years old, were presented as soloists. Special lighting effects, balloons, detailed instrument demonstrations were a part of these concerts, described as "joyous affairs", and Mr. Krueger's wife, daughter, and pet Italian greyhound dog figured prominently in the concerts - often being present in the conductor's box at the theater to the delight of the audience of youngsters. Occasionally the dog was pressed into service to perform tricks at the concerts.

The youth concerts came to an abrupt halt when Mr. Krueger left. Basil Cameron was appointed conductor of the Orchestra for the 1932-33 season, and by the following year, 1933-34, arrangements were made to start youth concerts again. For the next 5-year period, from 1 to 4 concerts were presented every year - or nearly every year. In 1937-38, an in-school educational program was initiated in the high schools in which Mr. Cameron and small instrumental ensembles presented assembly programs involving lectures and instrument demonstrations.

In 1938-39 Nikolai Sokoloff became conductor and an average of 5 concerts were presented for students each of the next three years. Sir Thomas Beecham accepted appointment as conductor of the Orchestra in 1941-42 and, for a 3-year period, conducted several student concerts each year. He was followed by Carl Bricker, Eugene Linden, and Stanley Chapple, who served as conductor of youth concerts for 13 years (1948-49 through 1961-62), sharing the youth concert podium from time to time with guest conductors.

Milton Katims was appointed conductor of the Seattle Symphony in 1954-55 and, since that time, has conducted practically all of the student concerts played in the City of Seattle.

From 1948-49 through 1955-56, the Orchestra Women's Committee, the Junior League of Seattle, and the Music Performance Trust Fund of the Recording Industries supplemented funds from ticket sales and the Orchestra's basic operating funds in order to finance youth concerts.

In 1960-61, the King County Board of Commissioners and the Union Pacific Railroad initiated grants to the Orchestra for financing 23 youth concerts in the schools. In that same year, the Seattle Park Board and the Public Schools made funds available for 4 concerts for 4th graders, and 12 concerts for elementary and junior high school students. Music Performance Trust Funds were used for 2 high school concerts.

Practically this same format has been continued for the last 7 years.

Although there are admitted areas of weakness, the total youth concert picture in Seattle is one in which concern of the school system is evident not only in providing of funds for some programs, but in the willingness and ability of the schools to depart from traditional, time-honored practices in order to make concerts more effective. Development of imaginative study materials for the Puget Sound project (P.L. 89-10, Title III) and preparation of all students in a secondary school for in-school concerts are but two examples of the more progressive practices. (See Appendix O)

The Seattle Public Schools have been very cooperative with the Seattle Symphony educational program. All student concerts take place during school time and are considered to be educational experiences. The Board of Education makes a grant to the Orchestra Association for some of the school concerts.

Much of the pre-concert study material is prepared by music supervisors or teachers, and is used extensively throughout the school system.

Public school teachers who are qualified to play in the Symphony are encouraged to do so and are placed on part-time school contracts.

CURRENT STRUCTURE OF SYMPHONY CONCERTS FOR STUDENTS AND RELATED PERFORMANCES

Concerts for Students in 4th Grade

The Seattle Symphony plays 4 performances at the Seattle Opera House (capacity 3,100) of 1 program planned for 4th grade students. Financed from public school funds and City Park Commission funds, these free concerts are made available to each 4th grade student in the City school system each year.

Concerts for Students in 5th and 6th Grades

Another series of concerts, consisting of 8 performances, is presented at the Seattle Opera House for 5th and 6th grade students plus some junior high students. The concerts are presented during in-school time, and an admission of 50¢ is charged.

Junior and Senior High School Concerts

12 performances are presented in senior high school auditoriums and symnasiums for students in the respective schools. These free concerts are financed from a combination of school funds and Symphony sustaining funds.

A similar series is presented in outlying schools within King County.

University of Washington Opera Performances for Students

For the past 7 years, the University of Washington Opera Workshop has presented fully-staged opera-in-English in the auditoriums of 5 junior high schools each year. The small opera orchestra is composed of members of the Seattle Symphony and university students. The free performances are financed jointly by school and university funds and non-school monies.

String Quartet Concerts

String quartet concerts are presented in elementary schools, chiefly for 5th and 6th grade students. In 1966-67, performances were presented in 54 of the 86 elementary schools. Costs totalled approximately $5,500 and the project was financed jointly from the public schools' Live Performance Fund, and the Music Performance Trust Fund of the Recording Industries.

PROCEDURES USED IN CONJUNCTION WITH SEATTLE SYMPHONY YOUTH CONCERTS

Concert Planning and Evaluation

Concerts are planned chiefly by the Orchestra's music director, conductor of youth concerts, and management personnel, with informal participation by public school music supervisors. The public schools are not represented on the Orchestra's Board of Directors.

There is no formal evaluation procedure, either within the school system or between representatives of schools and Orchestra. Informal general evaluations were held among principals, music teachers, administrators, superintendent's staff, and Orchestra management. One influential school administrator expressed a feeling that a more formal approach was needed to give proper direction to the concerts.

One staff member proposed sending annual questionnaires to teachers attending youth concerts to get their reactions and suggestions.

About 39% of 61 classroom and music teachers felt that they should have more to say in evaluating youth concerts in Seattle.

Scheduling

Concert schedules must be coordinated with related schedules of the auditorium, the Orchestra and schools. All concerts are presented during the school day and schedules are cleared through the office of the director of music education for the City schools.

Ticket Sales

In the entire structure of concerts, the only ones carrying admission charges are 8 concerts played at the Opera House for 5th and 6th grade students. Tickets at 50¢ each are sold by the schools, with school personnel collecting the sales money as well as bus fares.

When asked why attendance for these concerts was low among students from her class, one elementary music teacher commented that it was due to the fact that a non-music loving homeroom teacher failed to generate enthusiasm for the concert.

Attendance

Each 4th grade student in the entire City School system has opportunity to attend one concert presented for that group at the Opera House each year.

Attendance allocations for free elementary and junior high school concerts played at the Opera House are handled by the office of director of music education, as is distribution of free performances in junior and senior high school buildings which are attended by all students in the schools involved.

Transportation

Transportation arrangements were handled by school personnel, with use being made of school and commercial buses. Customary bus charge made to the students was 30¢, with school funds making up transportation deficits.

With a limited number of buses available for youth concert transportation, the Seattle Transit Company worked out a scheme for back-to-back concerts in which buses unloaded students for the first concert, went to other schools to gather up students for the second concert and, while they were attending their concert, the buses were used to take the audience for the first concert back to their schools. Generally speaking, the plan worked out satisfactorily although there were instances of some students standing outside the Opera House for as long as 45 minutes, awaiting "their turn" for concerts.

Transportation arrangements were rated as "satisfactory" by 89% of teachers responding to Study questionnaires.

Audience Supervision

The director of music education stated that teachers on his staff were expected to attend concerts and help with audience supervision. Most of the principals responding to Study questionnaires reported there were no audience behavior problems among their students. 88% of 50 teachers asked to comment, stated concert behavior presented no problem.

One elementary supervisor expressed confidence in concert behavior of elementary students but considered junior high school students to be a problem. One music supervisor felt that concert behavior was not good partly because of lack of understanding on the part of students of proper concert protocol - such as applauding procedures, etc. Several persons suggested a booklet on concert manners would be helpful to students and teachers.

Concert Preparation

Contrary to what might be expected in a situation in which concert attendance is closely allied with school planning and all concerts are presented during in-school time, concert preparation of students was not considered to be a strong aspect of the total youth concert structure according to music supervisory personnel. In comparison with materials prepared for the P.L. 89-10, Title III concerts (See page 27), the teachers had practically no study material to work with for most of the Seattle youth concerts.

Mr. Katims stated he feels that advance study enables students to feel more at ease with music during concerts. "Certainly, they recognize more of it and, as a result, are more attentive when they have had some concert preparation."

The Orchestra is responsible for preparation and financing preconcert study materials. The school system distributes the materials to teachers and students. The Pacific Northwest Bell Telephone Company assisted by printing the 1966-67 materials.

The Orchestra has used various plans in preparation of materials. Some years the task has been assigned to the musicologist who prepares program notes for the adult subscription series of concerts. One school administrator reported that he felt on occasions these materials failed to be satisfactory for use by students or teachers.

1966-67 materials, prepared by the conductor of some of the youth concerts and by a vocal and classroom music assistant in the Seattle Public Schools for others, consisted of the following:

A. Brief 4-page student program notes, including a brief narrative for each composition and a few principal themes.

B. Materials for use by teachers.

Music administrators and teachers expressed great concern over the fact that the materials were not available far enough ahead of the concerts to enable full use to be made of them either by teachers or students. Some respondents felt the materials were not geared to ages of some students expected to use them.

Student materials were evaluated by 26 elementary classroom teachers and by 26 vocal and instrumental specialists, as follows:

SEATTLE TABLE NO. 3

EVALUATION OF STUDENT MATERIALS BY SEATTLE TEACHERS

	Excellent		Good		Fair		Poor	
	A	B	A	B	A	B	A	B
Interesting for ages involved	1	1	11	15	4	5	3	-
Vocabulary choice	1	1	8	13	9	5	1	2
Layout and artwork	2	2	8	9	2	3	2	3
Organization of ideas and information	1	1	12	14	3	4	1	1
Recordings available and in good condition	-	1	1	1	2	4	6	4
Printed examples of music	1	1	6	10	3	4	-	1

Column A - Elementary Classroom Teachers
Column B - Elementary Music Specialists (Vocal and Instrumental)

Teacher materials were rated as "adequate for our need" by 16 of 17 elementary classroom teacher respondents. When asked about the musical background needed to use the teacher's guide, the elementary classroom teacher group responded as follows:

SEATTLE TABLE NO. 4

CLASSROOM TEACHERS - MUSICAL BACKGROUND NEEDED TO USE MATERIALS

A great deal	A reasonable amount	Very little	None
1	9	4	1

7 of 18 secondary vocal-general music teachers thought very little musical background was needed to use the teacher's guide.

In handling student preparation for concerts, 6 of 23 classroom teachers reported they developed their own materials. 11 of 26 music specialists stated they supplemented materials provided by the Orchestra with materials of their own devising.

Preparation for in-school high school assembly concerts in one school was done in the language arts class, a course required of every student in the school.

The principal of one senior high school made the activities coordinator in his school responsible for seeing that concert preparation was given in each home room.

Suggestions for use and improvement of concert preparation materials included the following:

1) Have PTA music committee chairman help locate, borrow, and return needed recordings.

2) Get materials to teachers at least 3 weeks before concerts.

3) Distribute tapes of sizeable portions of the music (particularly new music) along with the program notes.

4) Tapes should include, among other things, something definite to listen for, or excerpts from, compositions to be played.

5) Provide printed thematic examples. The composer data was considered relatively unimportant.

6) The schools should participate in preparation of concert materials and work up a backlog of highly appropriate printed materials.

7) Make greater use of radio and television to bring the orchestra into the classroom, so to speak.

8) It was suggested that a qualified student might attend an early performance of an opera, for example, and help with the preparation of his peers who would be going later. Opera personnel from the University of Washington did some preparation in the junior high schools before their programs.

There was no formal post-concert classroom activity, although 35 of 66 teachers stated they used some sort of follow-up. One teacher pointed out the advisability of waiting a few days before replaying the concert music due to the emotional let-down that occurs immediately after concerts.

PROGRAMMING

Milton Katims, Music Director of the Orchestra, discussed the difficulty of programming for students who hear only one or two concerts a year. "Hearing a concert or two is like having one or two books in a personal library - which books would you choose?"

He feels that student concerts should introduce young people to another dimension of the total structure that leads to a mature personality, and that at least 1 or 2 pieces in each program should be music of importance. "You don't go to concerts just to be amused. There are three components in music listening - the cerebral, the emotional and the thoughtful. In student concerts, the child should have in introduction to each of these three aspects of music learning."

The Orchestra manager pointed out that a live symphony concert gives a child an experience he can get in no other way and that one of the goals of student concerts is encouraging a student to continue as a music participant - either as listener or performer.

Special attractions are avoided because, it is felt, "they detract from music, and the concert becomes 'musical vaudeville'. The music should and can stand alone", remarked Manager Watrous.

Concert themes - are considered artificial, restrictive and unneeded.

20th century music is "always" included because it speaks to young listeners in a very special way.

Brief verbal comments are considered valuable because they can be used to emphasize some focal point in a given composition. Also the response of students to verbal comments assists the conductor in sizing up audience reaction to the music.

Student soloists are extensively used. Whenever possible the conductor likes to use soloists who are approximately the same age as the students in a given concert audience. Student soloists are "treated like any soloists" - meaning they are accorded full courtesy as featured performers, given carefully planned rehearsal opportunity, etc.

Advanced students have played with the Orchestra as section members. They were chosen by the conductor of the school orchestra or by means of auditions.

Audience participation is limited to singing the National Anthem, and question-answer exchange between conductor and audience, the latter occasionally giving rise to some audience behavior problems.

Printed programs are not used at concerts although they are sent out to students (through the schools) prior to concerts.

Comments and Suggestions Regarding Programming

By and large, teacher respondents to Study inquiries stated they found programming adequate. 83% of 48 elementary classroom and music teachers reported they were "satisfied" with it.

Several teachers mentioned that student soloists were well received, although young soloists did not seem to be a strong interest factor among students asked to comment [illegible].

Several teachers and supervisors were of the opinion that schools should have a greater voice in programming.

Specific suggestions and individual comments were received as follows:

1) Use a "panel of experts" consisting of music teachers from the several grade levels to select the concert music.

2) Too many movements of symphonies are included in the programs.

3) Include student ensembles on the programs as a motivational factor.

4) Start programs with a fanfare and then show the various sections of the orchestra.

5) Use of music to be played at regular subscription concerts makes student concerts appear to be mere rehearsals.

Elementary classroom teachers

"I think some exposure to the "masters" is necessary, but it is overdone in my estimation (symphonies, etc.). A wider range of selections could be played." (Teachers, grades 4-5)

"The fourth grade concerts, I feel, lack a "fourth grade level" in the selections and programming. There were a lot of restless children at the close." (Teacher, grade 4)

Elementary music teacher

"A program of low interest to the age group will effect the following concert, for the fellow students approval or disapproval is very communicable. There must be items of special interest, even 'gimmicks' - electronic music, strong rhythms, combinations of instruments and something familiar. One girl enjoyed the 'Star Spangled Banner' the most! It was familiar and most impressive with the full orchestra!"

Instrumental specialists

"Junior High students are not as sophisticated as some symphony people and directors might think. I feel that public school teachers should have the main voice in the selection of programs being presented to the students they teach." (Instrumental specialist, Junior High)

"Contemporary music should be stressed in youth concerts because it is relevant to our time and can serve better than Mozart to whet a child's appetite for serious music." (Instrumental specialist, elementary)

1

"I feel that the Symphony concerts could be greatly enhanced with interesting solos, ensembles, and a wider variation of styles." (Teacher, High School)

"High School students are not oriented to sitting long periods without making sounds. Few, for instance, would find an entire movement of a Mozart symphony interesting, unfortunate as it may seem. I view the fact that they can be brought into first-hand contact as a major breakthrough." (Teacher, High School)

Secondary vocal teachers

"The music presented should be in the humanities context, tied into as many subjects as apply, by as many teachers as possible. But many teachers - alas - some music teachers, think music is merely, or primarily, entertainment." (Senior High vocal and humanities teacher)

"I would like to see a high percentage of old master's works. This is where children will get the basic education. Some modern is good, but the obscure music, I feel, is out of place here." (Teacher, Junior High vocal)

"I would like to see Mr. Katims analyze the significant musical forms of the compositions and explain these forms to the students during the concerts." (Teacher, Junior High vocal)

"The combination of orchestra with chorus brings in the possibility of a great operatic or sacred composition. This widens the scope that the student can experience in instrumental and choral literature." (Teacher, Junior High vocal)

"Why only offer music which we think suitable? Why is it that we think all teen-age music is not listenable? The youth concert program is doomed at this stage if it becomes only a symphony production, or a choral production. Why not use some of these so-called pop-groups that come through the area? We cannot force good music down the throats of the teen-ager today. But we still attempt to, as this questionnaire is a prime example. You have taken it for granted that we wish only symphony programs. Being a lover of fine music and a great believer in the high school choral program and instrumental program and constantly trying to find a way to enhance it, I feel you have only made a start in youth concerts."

FINANCING

The Seattle Symphony received a total of $63,700 income directly attributable to the 47 student concerts played in the City of Seattle during 1966-67.

Ticket sales (5th and 6th grade concerts		$12,580
Public Funds		$31,300
City Park Fund grant	$12,500*	
County grant	15,000	
City Schools	3,800	
Grants and funds from non-public governmental sources.		$19,830
Total		$63,710

*It should be noted that the Seattle Symphony must pay a Seattle amusement excise tax on tickets sold to adult subscription series and other concerts. The City Park Fund grant for student concerts somewhat offsets the payment of the City amusement tax and, from that point of view, may or may not properly be considered as "income".

$63,710 represents 5% of the Orchestra's total operating budget for 1966-67, but the 47 student concerts played in Seattle account for 26% of all concerts played during the season. Disparity between income received from student concerts and the percentage of total concert services given over to youth concerts is immediately apparent. The Seattle Symphony association is allocating a substantial portion of its basic funding to its educational program.

Seattle School System Live Preformance Fund

The Seattle School System Live Performance Fund totalled $11,500 for 1966-67, of which $3,800 was granted to the Orchestra for concerts played in junior and senior high school concerts. Expenditures for other types of live performances for students included the following as of April, 1967:

String quartet performances . .	$3,375
Opera performances	1,639
Folk dancers	159
Jazz performances	465

Rising scales of remuneration for musicians' performances, as required by the Seattle Local of the American Federation of Musicians, are presenting serious problems in continuation of the string quartet performances. Costs of string quartet performances have increased over 80% within a 3-year period, from $103 for two 30-minute back-to back performances in 1965-66, to $187 in 1967-68.

EVALUATIONS OF YOUTH CONCERTS MADE BY SCHOOL PERSONNEL AND STUDENTS

Evaluation of the Effects of Youth Concerts

When asked to rate the effectiveness of youth concerts, 18 secondary vocal-general music teachers, and 26 instrumental specialists responded as follows:

SEATTLE TABLE NO. 5

EVALUATION OF EFFECT OF YOUTH CONCERTS ON STUDENTS

	Favorable	Not Evident	Unfavorable
Influence upon attracting new students to study of music (recruiting)	10	12	-
Influence upon students' attendance at regular series concerts	6	10	-
Influence upon students' conduct in rehearsals and concerts of student performing groups	13	7	-
Influence upon students' general enthusiasm for music	25	4	-

When asked to indicate which of the various ensembles (full orchestra, opera, string quartet, and other ensembles) were the most effective educationally, 50% of 31 secondary vocal-general music and instrumental teachers chose the combination of small ensemble performances and full orchestra concerts.

One secondary vocal teacher expressed strong concern over the fact that the Seattle Symphony was the main focus of attention in student concerts and that professional choral concerts were not made available to students.

Individual teacher comments and suggestions

"Just keep them up and add a grade each year until all children can share in this wonderful experience. Just taking mine and observing their pleasure is one of the high spots in my school year."

"Generally speaking, whether the goals of youth concerts are achieved depends on the teacher. The short-range value - immediate knowledge about music as an art and the long-range goal of providing musical knowledge, leisure time activity, future audiences, some aesthetic value, are, I feel, provided to the students here."

"In my school (low-income area) the effect of the concerts is minimal. In a more normal school situation the effect is probably greater. Much of this is still basically brought about by parent-family attitude and background, private teachers, and student's personal success and interest." (Teacher, Junior High vocal)

Comments by School Principals

In Study interviews with principals of 5 junior high schools and 1 senior high school, comments and opinions on various aspects of youth concerts and music education were offered and are herewith summarized:

1) Mechanics of operating the concerts were judged to be well handled.

2) Compulsory attendance for in-school concerts results in some students discovering an interest in music they did not know they possessed.

3) Sharp criticism was voiced by one principal over the inadequacy of the present structure which offers only disjointed, brief concert experiences for students. Listening, he felt, should be sequential, and a few preparatory lectures before concerts will not make up for lack of continuity in actually hearing concerts with programs planned in sequence.

4) Concert planning was held to be inadequate. For effective student involvement, concerts must be planned with awareness of the past listening experience of a given student group in order to lead the student from that point to the next step in his musical experience. Such an approach would offer effective stimulus to attendance.

5) Question was raised by one principal as to whether or not music teaching personnel made serious effort to use the concerts as educational experiences. He suggested that concert follow-up tests be given to counteract attendance by some students simply as a means of being released from school.

6) Need to offer students opportunity to attend performances by other performing arts groups (drama, ballet, etc.) as well as musical events was stressed.

7) The fact that students spent more time in transit than actually in the concert was a matter of concern.

8) A closer bond between orchestra players and students could be developed by having the Orchestra listen to student comments after concerts.

9) Released time for concert attendance present administrative problems. Athletic coaches complain that inasmuch as athletic events must take place outside of school hours, so should student concerts. Academic teachers complain over the time students lose from classes as a result of concert attendance.

10) In spite of these complaints, however, the principals were of the opinion that student concerts are sufficiently important to students to continue present practices of released time for concert attendance, and they felt their colleagues shared this opinion. It was reported that one principal did not schedule concerts in his school for one year but was forced to do so the following year because of strong expressions of parental concern over the retrenchment.

Expression of opinions by 29 students

A group of 29 junior high school (9th grade) choir students responded to a Study questionnaire. The school was located in an economically deprived section of the city and enrollment was predominately negro. About 80% of the students in the school were involved in the music program. All of the students had attended Seattle youth concerts for from 1 to 7 years. 15 had played or were playing a musical instrument.

Of the total number of students, 10 expressed strictly positive reactions to the various youth concerts, 14 had some reservations about them, and 5 responded in a negative fashion. With refreshing candor, one student said, "They tell the school board that they're for the kids just so they can be granted. Then they have all the stuff that grown-ups like".

When asked what they enjoyed the most, 8 preferred the variety of music played, 3 favored music "with lots of percussion", 2 enjoyed gay and lively compositions, and 1 enjoyed seeing someone his own age perform. 4 students specifically mentioned L'Histoire du Soldat as being enjoyable.

Responses on the least enjoyable aspects included "certain solos" (in 2 cases), slow, long classical pieces (2 respondents), the ballet (2), and the conductor (1). Several students mentioned resenting the conductor's admonitions from the podium when the audience failed to applaud enough when a ballet dancer appeared, and generally disciplining them from the podium.

All students had received preparation for concerts they attended. 10 students felt preparation was very valuable to them, 15 thought it to be somewhat helpful, 3 said it made no difference, and 1 thought it did no good. 22 said they had experienced some post-concert activity. Only 5 of the group attended regular Seattle Symphony concerts.

When asked for suggestions to make youth concerts more meaningful, the most frequent responses were:

1) Have more jazz and small groups of instrumentalists (8)

2) Have a greater variety of music, including jazz (7)

3) Have some movement on stage with the music (4)

Several conjectures can be made on the basis of these opinions from 29 students in a deprived area school. First, they have been exposed to a variety of staged musical situations and seem to lean toward smaller groups that depart from the static concert format and include music and dramatic action. Evidently the L'Histoire performance made a profound impression on a few of them, and a considerable impression on more. Two students openly admitted that they just wanted to go to the concerts to get out of class, but both mentioned the Stravinsky as being the presentation they enjoyed most. Another point to be made is the importance of the rapport established between student audiences and the person who makes the verbal comments at the concerts.

P.L. 89-10, TITLE III PERFORMING ARTS PROGRAM IN SEATTLE

Two P.L. 89-10, Title III projects including music were shared by Seattle and area schools: the Puget Sound Performing Arts Project, and the statewide tour of the Seattle Symphony of which a few of the concerts were played in Seattle.

Puget Sound Arts and Sciences Project

The ambitious 20-month "Puget Sound Arts and Sciences Center Project" funded in the spring of 1966 for students in 33 contiguous school districts and a total student population of approximately 320,000, used the Seattle World's Fair Center as the base of operations. The program involved three main projects: the science and performing arts projects which were started first, and the visual arts project which came later.

The performing arts section, known as the "Puget Sound Performing Arts Project" included drama, dance, music, and story telling with the following activities serving as focal points:

1) Use of specially talented persons, including artists and musicians, to supplement the basic educational process.

2) Maximum use of the unique physical facilities available at the Seattle Center complex.

3) Development of new educational approaches to the humanities, emphasizing their relationship to one another.

4) Presence of opportunity for children of all socio-economic and racial backgrounds to have significant contact with professionals in the arts and with one another.

5) Provision of exemplary educational programs and services to supplement the regular school program.

6) Continued development of in-service educational programs for teachers utilizing special talents of professionals, and facilities of the Seattle Center.

Students were exposed to music by Stravinsky; art by Saul Steinberg; dance by Anton Dolin, Marina Svetlova, and Terry Lee Sparks; and drama by performers Basil Rathbone, John Gavin, Richard Hale, Tony Steele, and Dick Montgomery.

Activities pertaining directly to music took the following forms between March, 1966 and June, 1967:

Opera. 17,250 Seattle students of all ages were able to attend performances of L'Histoire du Soldat by Stravinsky, at the Seattle Opera House and in various school auditoriums. A full-scale production of the Barber of Seville was given for approximately 13,000 sixth graders in the spring of 1967 at the Opera House. La Boheme was given for 4,779 Seattle students, in the Opera House, and requests for tickets exceeded available seats by 5,000. The two-hour La Boheme performance did not include an intermission, but students were asked to stand and stretch between scenes. Conductor discussion between scenes was designed to relax and inform. The Festival Opera Company's production of Mozart's Cosi Fan Tutte was presented in condensed form in selected schools.

Seattle Symphony Concerts. Seattle shared 10 concerts in the spring of 1967 with the cities of Everett, Bremerton, and Tacoma. Eight elementary and 2 high school concerts were given with over 22,000 students attending. Preparation for these concerts was extensive, with tapes, coordinated teacher lesson plans, and student programs forming the corps of this activity.

Seattle Junior Program. Through Seattle Junior Programs, Inc., 20 performances of A Song for Johnny Appleseed were given in March and April of 1967 for students in grades 2 through 5 in various school auditoriums.

Coaching and Ensemble Performances. Using the total school population as a basis, assignments were made of performances by professional ensembles and the individuals within them to various school districts, including Seattle. A close relationship was established, most often directly in the classroom, between the performer-teacher and the student. The concerts were played to over 100,000 students by string, woodwind, brass and percussion ensembles, and consisted of programs of varying length according to the age of the audience. Each concert was followed by a question and answer period and a short instrument demonstration supplemented by a little historical information.

Kodaly and Suzuki Workshops. Teachers in Seattle and area schools were given an opportunity to observe the methods expounded by Suzuki and Kodaly, Suzuki having given his own workshop. The Kodaly methods, presented in a 3-day workshop, were in the process of being tried in selected classrooms at the time of this writing.

Summer String Workshop. Members of the Seattle Symphony assisted two outstanding string teachers and the regular summer music education staff in presenting a workshop for culturally deprived students.

Several facets of the evaluation done on, and reports written about, the Puget Sound Performing Arts Project are germane to an examination of youth concert practices in Seattle:

1) The importance of teachers having a voice in selection of music played was cited if these teachers were to react with the enthusiasm necessary to properly motivate their students.

2) Initial preparation materials were developed by each performing group without the assistance of professional educators. After due consideration and study it was decided that subsequent materials would be prepared with the skills and experience of the music educators being utilized. (See Appendix O)

3) The necessity for adequate student preparation was recognized. Evaluation to determine the effectiveness of the programs and the materials used were to continue until the end of the project in January, 1968. (See Appendix O)

"ENRICHMENT THROUGH MUSIC" - With the Seattle Symphony

The Office of the Intermediate School District IX received a Title III grant for a project that utilizes the professional services of the Seattle Symphony Orchestra to bring as nearly as possible a total musical approach toward the enrichment of the lives of children throughout the State of Washington never before thus privileged. The project includes in-service teacher training, full orchestra concerts, chamber concerts, ensemble lecture-concerts, master classes and coaching, student participation, student solist appearances, demonstration rehearsals, preparation of study materials, and organization of community groups to sponsor local public concerts.

The area served under this project consists mainly of rural and farm areas, the 28 most populous school districts in the state being served by the Puget Sound Arts and Science Project. Lack of financing has prevented the Seattle Symphony Orchestra from travelling to these areas in the past.

In addition to concerts presented by the full Seattle Symphony and a chamber orchestra drawn from its personnel, the Spokane Chamber Orchestra assists the Seattle Symphony with this project by presenting concerts in four counties of the northeast section of the State.

The concerts are supplemented by ensemble groups, composed of orchestra musicians, who present lecture-performance programs for music students and for small audiences of younger children in an informal atmosphere. Master classes are conducted by individual musicians who also lead clinic sessions for specialized music students.

Extensive pre-concert preparation materials are used for this project. Emphasis is placed on inter-curricular coordination with musical repertoire. A survey of musical taste of the general student population is made through interviews and questionnaires before and after the concerts. (See Appendix O)

Post concert curriculum activity including critical essays, social study projects, painting, sketching, and photographic projects on musical subjects, is encouraged. In the early planning stages of this project, the Washington State Office of Public Instruction assisted as advisor and consultant on educational aspects. Music directors from various school districts act as members of a state-wide advisory committee and take part in regional conferences for evaluations. The music directors have formed local organizational meetings attended by other educators, administrators and community leaders in their areas.

STUDY OF YOUTH CONCERTS IN CHATTANOOGA, TENNESSEE

Field Workers: Martha Noyes, Music Education Specialist
Judith Hagerty, Orchestra Research Specialist

REPORT OUTLINE

Fact Sheet 402

Chattanooga School System 403

Music Education in the Chattanooga Public Schools . . . 404

1966-67 Chattanooga Symphony Youth Concerts (Summary) . 407

History and Philosophy of Chattanooga Student Concerts 408

Coordinating the Work of the Public Schools, and of the Orchestra Association. 410

- Concert Planning Committee 410
- Concert Scheduling 410
- Attendance 411
- Audience Supervision 412
- Transportation 412
- Concert Preparation and Follow-up 413

Programming 415

Financing. 417

General Comments and Suggestions Made by Teachers . . . 418

FACT SHEET **CHATTANOOGA, TENNESSEE**

THE CITY

Population Date (1960)	Corporate Population	130,009
	Metropolitan Area	283,169
	Percentage whites in corporate pop.	66.8%
	Percentage of negroes in " "	33.2%
	Percentage of other non-white "	0.0%
Economic Base	Metal processing, textile mills, chemicals and allied products	
Income Date	Median family income $4,438	
	31.5% families earned less than $3,000 annually	
	9.5% families earned over . . $10,000 annually	
	Designated major poverty aress: 2 with 157,000 persons	
Education Date	Of the Chattanooga residents 25 years or older:	
	14% had completed less than 5 years of school	
	31.4% had completed high school or more	
	Median number of school years completed - 9.2 yrs.	

THE ORCHESTRA **THE CHATTANOOGA SYMPHONY ORCHESTRA (1966-67 data)**

Founding date	1932
Gross annual budget	$76,040
Total number of musicians	65
Total number of concerts played	19
Total number of youth concerts played	11
Estimated gross youth concert attendance.	32,000

President:	C. M. Wilcox
Manager:	Gary Shinbaum (1966)
Music Director:	Charles Gabor (1966-67)
	Richard Cormier (1967-68)

CHATTANOOGA SCHOOLS - SUMMARY (1966-67 Data)

Public school enrollment 27,163

Detroit Public Schools

Superintendent: Benjamin E. Carmichael
Director of Music Education: Jay M. Craven

Per pupil expenditure (annual): $373.00
Grade structure: 6 - 3 - 3

Schools:

Elementary Schools (Grades 1-6)	29
Elementary-Junior High Schools (Grades 1-9)	1
Elementary-Junior-Senior High Schools,(Gr.1-12)	1
Junior High School (Grades 7-9)	9
Junior-Senior High Schools (Grades 7-12)	1
Senior High Schools (Grades 10-12)	2
Vocational-Technical Schools	1

Special Facilities and Programs:

Educational Television Station
Adult and Continuing Education
Occupational Training Center
Neighborhood Youth Corps

Representative Cultural and Educational Institutions

Chattanooga Allied Arts Council
Chattanooga Arts Association
Chattanooga Boys' Choir
Chattanooga Community Concert Association
Chattanooga Little Theatre
Chattanooga Music Club
Chattanooga Opera Association
Chattanooga Symphony Association
Hunter Gallery of Art
Tivoli Theatre
Chattanooga City College
Temple College
University of Chattanooga

The heavy concentration of negro students in the schools (46.9%) and federal legislation requiring that integration be accomplished resulted in Chattanooga being awarded a large federal grant under P. L. 88-352, Title IV, for team teaching projects which included integrated faculties even though the student body may have been all negro or all white. These teams included music teachers.

MUSIC EDUCATION IN THE CHATTANOOGA PUBLIC SCHOOLS

CHATTANOOGA TABLE NO. 1

MUSIC EDUCATION STAFF-CHATTANOOGA PUBLIC SCHOOLS
(Total Staff - 41)

DIRECTOR OF MUSIC EDUCATION
(Supervisor of Music)

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 9 schools: 9 Elementary Classroom Music Specialists 1 Elementary Television Resource Teacher	In 19 Schools: 12 Instrumental Specialists. (12 also junior high, 5 also senior high)
Junior High	
In 12 schools: 12 Vocal-General Teachers	In 12 schools: 13 Instrumental Specialists (12 also elementary)
Senior High	
In 5 schools: 5 Vocal Teachers (3 also Instrumental)	In 5 schools: 9 Instrumental Specialists (3 also vocal)

Staff: A committee of principals worked in an advisory capacity to the director of music education in the subject area of music.

Two itinerant string teachers taught elementary, junior and senior high students. Seven junior high instrumental teachers worked at the elementary level, along with 3 high school instrumentalists. Four high school teachers were also involved in junior high school instrumental music.

ELEMENTARY MUSIC

Eight deprived area schools had building music specialists who worked with a team of teachers (engaged under federal funds) and gave 2 lessons a week to children in the school. Classroom music in the 22 other elementary schools was taught by the television music teacher, who was an on-call consultant, and the classroom teachers. The television teacher also held workshops for elementary classroom teachers.

There was an elementary all-city band, chorus and string group as well as an elementary music festival and a summer instrumental program in Chattanooga.

SECONDARY MUSIC

General music was required in the 7th grade twice each week for the entire year, or more frequently for a shorter period of time. Stage band was a regularly scheduled class in the senior high schools.

CHATTANOOGA TABLE NO. 2

MUSIC EDUCATION CURRICULUM - CHATTANOOGA

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 9 schools: Classroom Music (Grades 1-6) by specialists In 22 schools: Classroom Music (Grades 1-6) by classroom teacher and by television	Beginning Strings (Gr. 4) Beginning Winds, Percussion (Grades 5 - 6) Band Small Ensembles
Junior High	
General Music - required Chorus Glee Club Small Ensembles	Beginning, Intermediate and Advanced Winds, Strings and Percussion Band Orchestra (3 schools)
Senior High	
Chorus Glee Club Small Ensembles	Marching and Concert Bands Stage Band Orchestra (2 schools) Small Ensembles
Music Appreciation (Grades 10-12) Theory	

EDUCATIONAL TELEVISION

Three televised lessons were taught each week for the elementary classroom: one was for 1st graders, another for pupils in the 2nd and 3rd grades, and the last for grades 4 through 6. Each telecast was of half-hour length and was broadcast once each week.

Special teachers' guides were prepared for the televised lessons. One particularly compelling aspect of these lessons was a "feedback" sheet to be used by classroom teachers in commenting directly to the television teacher on the instruction given. (See Appendix O for example of lesson from guide, including concert preparation).

1966-67 CHATTANOOGA SYMPHONY YOUTH CONCERTS - SUMMARY

1. Youth Concerts:

Number:	8 performances, 2 different programs
Conductor:	Charles Gabor, Conductor, Chattanooga Symphony
Sponsorship:	Chattanooga Symphony
Financing:	Chattanooga Symphony, and 3 business firms: The Red Food Stores, Mayfield Dairy Farms, Colonial Baking Company
Attended by:	Students in grades 4, 5, 6 with a few students from grade 3
Performed in:	Soldiers and Sailors Memorial Auditorium, seating capacity 4,480
Time:	Wednesdays and Thursdays 10:30 AM & 12:30 PM
Admission:	Free
Transportation:	Arranged by schools, at a cost of 25¢ to - 40¢ each child

2. Tiny Tot Concerts:

Number:	2 performances, 2 different programs
Conductor:	Charles Gabor
Sponsorship:	Chattanooga Symphony
Financing:	Chattanooga Symphony, ticket sales, and grant from radio station.
Attended by:	Children ages 3 - 6, accompanied by parents.
Performed in:	Brainard Methodist Church activities building, seating capacity 600
Time:	Saturday or Sunday, 3:30 PM
Admission:	Children - 25¢; Adults - 50¢

3. Small Ensemble Concerts:

Number:	14 performances
Performing Groups:	String quintet, and a woodwind quintet
Sponsored by:	Chattanooga Symphony
Financed by:	Music Performance Trust Fund of the Recording Industries
Performed in:	City and County school buildings, primarily for junior and senior high school students

HISTORY AND PHILOSOPHY OF STUDENT CONCERTS IN CHATTANOOGA

The first Chattanooga Symphony youth concerts were presented on a Saturday during the 1948-49 season under the direction of the Orchestra's conductor, Joseph Hawthorne, and were financed by the CHATTANOOGA TIMES. Interest in the first concert was so extensive that it was necessary to close the doors of the 4,500 seat auditorium to keep out the overflow audience, present the concert, empty the auditorium, and repeat the concert for a second capacity audience.

The CHATTANOOGA TIMES continued financing the Saturday concerts for the next three years (through 1951-52) with the Chattanooga Symphony carrying complete responsibility for planning, presenting and promoting the concerts.

Miller Brothers Department Store succeeded the CHATTANOOGA TIMES as financial sponsor in 1952-53, continuing for the next six years (through 1958-59), at which time several retail and manufacturing firms began to share financial responsibility each year. The Junior League also assisted on several occasions.

At no time have local public funds from either the municipality or the school system been used to aid in support of youth concerts. Full responsibility for presenting and financing the concerts has remained with the Orchestra association.

It was not until 1952-53 that concerts were given during school hours with accompanying public school involvement in student preparation for the concerts.

In 1965-66, Julius Hegyi became conductor of the Orchestra and in that same year, the number of youth concerts was increased from 3 to 8, a format that has been maintained for the last 13 years. On two different occasions each year (customarily in November and February), a concert program is played for 4 different audiences of 4th, 5th, and 6th grade students. During the last two years (1965-66, 1966-67), the concerts have been presented under the musical direction of Charles Gabor who succeeded Mr. Hegyi.

Two annual concerts for "tiny tots"--pre-school children--were added to the Orchestra's schedule in 1958-59 and continued to date.

Although the public schools cooperate fully in preparing students for youth concerts and make arrangements for students' transportation, close cooperation between schools and orchestra has been disrupted from time to time by adherence to different viewpoints and philosophies on the part of school and orchestra leadership.

This situation has reflected the fact that the school system, having had no responsibility for financing the concerts, neither has had an assured, built-in opportunity or direct responsibility to help plan and shape the overall youth concert development, procedures and programs.

That youth concerts are valued as an educational asset by the schools, Orchestra association and financial sponsors--there is no doubt, but both orchestra and schools seem to look upon the concerts as an "extra" rather than as an essential part of the student's total educational experience.

Mr. C. M. Wilcox, President of the Chattanooga Symphony stated that presentation of student concerts was one of the main reasons for the Orchestra's existence and that some contributions to the Orchestra's maintenance fund are made as a direct result of the Orchestra giving this educational service to the community. The directors of music education for both city and county schools and the principal of one of the elementary schools have served or are serving on the Orchestra's governing board.

In spite of the expressed viewpoints and organizational structure, there seems to be no sense of urgency about expanding concert attendance opportunities for students, No plans to increase financing so that concerts can be extended to the lower grades (1-3), or to the junior and senior high school students (grades 7-12), no discussion of procedures that might enable the full orchestra of 65 musicians to play the youth concerts instead of a reduced orchestra of 40 musicians as has been the standard practice.

It must be remembered, however, that pressures upon both the public schools and orchestras in the smaller cities are many and varied, that practical restrictions on expansion of concert giving are myriad and real, that the youth concert history in Chattanooga extends back only twenty years, that the Chattanooga Symphony itself has been in existence only 35 years, that the corporate population of Chattanooga is only 130,000, that the population for the entire metropolitan area is less than 300,000. Within this framework, presentation and private financing of 8 free student concerts annually with gross attendance totalling nearly 35,000 is, in itself, a major achievement.

COORDINATING THE WORK OF THE PUBLIC SCHOOLS AND OF THE ORCHESTRA ASSOCIATION

Concert Planning Committee

The present concert planning procedures evolved from a former era when there was so little disposition on the part of the orchestra leadership to consult with the schools that the schools were ready to withdraw from the entire youth concert operation.

Current procedures have been effective for several years and involve a planning committee composed of the directors of music education of city and county schools, the Orchestra's conductor and manager and, theoretically, the Chattanooga Symphony board's youth concert committee consisting of 6 persons appointed by the president.

The job description of the Orchestra board's youth concert committee is specific. The committee is charged with responsibility to "plan, develop and arrange for a series of youth concerts in the City and County Schools and secure complete financial support for the program." Committee instructions are to work with the Orchestra's conductor and manager, with the directors of music education of the city and county schools in planning programs and setting dates; with private and parochial schools to encourage their participation; to solicit and obtain financial sponsors for concerts, to arrange for sponsors to be present for at least one concert; and to coordinate youth concert activities between the Orchestra association and the Symphony Women's Guild.

Actually, most of the formal planning for the concerts is handled directly by the director of music education and the Orchestra's conductor and manager. The board committee carries out its full responsibility of obtaining the sponsors and working with the Guild.

75% of teachers who responded to study questionnaires were not particularly interested in becoming directly involved in youth concert planning and evaluation.

Concert Scheduling

That youth concerts shall be given in November and February has been established by the Orchestra's governing beard, but the specific concert dates within those months are selected by the school system. Concert times for two concerts per day must be fitted into provisions of the contract between the Orchestra and the A F of M (musicians' union) which permit two sessions if completed within a total of three hours. Therefore, concert times were established at 10:30 AM and 12:30 PM.

Two concerts are presented for 4th, 5th and 6th grade students on each of two succeeding days. City school students attend the first day, and county school students the second. The city and county school directors of music education work out the detailed schedules of the two concerts each school shall attend each day--a complicated procedure involving logistics of transportation and scrambled lunch hours.

Attendance

Attendance policies vary widely from school to school. Some schools expect all 4th, 5th and 6th grade students to attend; some schools also permit 3rd grade students to attend; other public schools do not participate at all. Students from some private and parochial schools attend concerts.

Although concerts are free, students must pay their own bus fare. In some schools, selection of students to attend depends on which students bring bus money and a note from their parents giving permission to attend.

Total attendance for each concert ranges between 4,000 and 4,400.

CHATTANOOGA TABLE NO.3.

PERCENTAGE OF ELEMENTARY STUDENTS ATTENDING FROM SELECTED CLASSES

0 - 25%	25% - 50%	50% - 75%	75% - 99%	100%
4	4	4	19	2

Total number of teachers responding to questionnaire: 33

The most frequently mentioned reasons for poor attendance were (a) lack of transportation, and (b) lack of student interest in deprived area schools.

Audience Supervision

The student concert audiences are supervised by their own teachers and principals with assistance from the Symphony Women's Guild. Orchestra representatives and school personnel alike commented on the excellent behavior of the children. Teacher ratings of concert behavior were high in the Study questionnaires (86% rated it excellent or good), good concert preparation having been given as the reason in most cases.

Transportation

Transportation arrangements are complicated in Chattanooga. In the State of Tennessee, only county school systems may have buses under regular contract. The city schools must charter commercially owned buses for each concert or have the children walk to the concerts.

County school buses are owned by individuals operating under contracts with the county schools to provide only regular student transportation to and from school. The schools have no control over buses or drivers for special work such as transportation to concerts. Each owner-driver established his own price for concert transportation which usually ran from $15 to $22 per bus. Furthermore, drivers preferred not to handle these trips because delays caused by the length of the concert or traffic conditions upset their work schedules.

City schools paid $22.50 per bus for private charters. Each school paid for its own buses and, in most instances, met the costs by charging each child from 25¢ to 40¢. Each school handled its own bus funds and paid the drivers directly without submitting bills to a central school office. From 60 to 90 children were loaded on each bus.

The director of music education of city schools reported it took him approximately one full day to work out bus schedules, concert seating arrangements, on-the-street bus parking and audience dismissal procedures.

Of 40 teachers responding to Study questionnaires, 34 were satisfied with transportation arrangements. Those who weren't mentioned the crowded bus situation as being the most bothersome part of the operation.

Concert Preparation and Follow-up

The orchestra and school leadership were in agreement that student preparation is important if full potential value is to be realized from youth concerts. The Orchestra's conductor and manager each described concert preparation as "very important", and stated that the results of pre-concert study or lack thereof could be observed in Chattanooga youth concerts.

Students from private schools do not have benefit of pre-concert study and are less attentive and interested at concerts than are students from public schools who have had concert preparation.

One elementary public school principal personally handled the concert preparation in his school because he felt that attendance at youth concerts was not a valid use of school time unless the experiences were used to the full benefit of the child.

He pointed out that teachers might have earned in-service training credits (in-service training is required in Tennessee) for participating in a project that would teach them about music to be played in youth concerts and how to use the concerts as a teaching resource were such a project available.

Preparation of Study Materials

The teacher's guide for youth concerts has, to date, been written by the Chattanooga Symphony conductor and financed by the Orchestra association. The guides are sent to the directors of music education who, in turn, distribute them to all teachers in grades 3 through 6.

The 1966-67 guide consisted of a mimeographed booklet containing material relating to both the November and February concert programs. Contents were a blend of composer biographical information, program notes, and general musical information. Listings of recordings of concert compositions, price and source of supply were included. The songs to be sung by children at the concerts also were listed. The guide did not include musical examples. 14 of 37 teachers responding to Study questionnaires reported that they supplemented the teacher's guides with additional material.

Preparation of the Students

Concert preparation of the students was handled mainly by classroom teachers and the television resource teacher.

The school system, to the limit of its financial ability, purchased recordings of youth concert music for use in individual schools.

From 10% to 20% of the students received no music instruction beyond what was given on television, although classroom teachers were expected to provide at least 30 minutes of music instruction each week in addition to the televised lesson.

The teacher's television guide outlined the sequence of activities leading up to concerts. (See Appendix O for lessons leading up to the November, 1966 concerts.)

The television resource teacher used some of her 30-minute weekly music lessons for concert preparation. Classroom teachers were expected to listen to the TV program with students and continue work introduced by the television teacher. The television teacher played recordings of some music to be played at youth concerts, told something of the composer and the composition, featured instrument demonstrations presented by high school students, and taught songs the children were to sing at concerts.

The extensive use made of commercial television in teaching music in Chattanooga schools prompted the Study's music education research specialist to seek an interview with the television teacher. A number of areas of interest in presenting effective youth concert preparatory broadcasts, which, in essence, were part of the weekly general music lesson were given:

1. The teacher undertaking televised teaching should have a broad experience in direct contact with children in the classroom.

2. New ideas were tried with an actual class before they were made part of the televised lesson.

3. Concert programs should be available to the television teacher at least 5 months in advance of actual performance to allow for clearance of copyrighted materials to be used, and for preparation of visual aids and teacher guides.

4. A program cannot be effective without adequate visual aids.

5. One of the chief strengths of television concert preparation is the ability to present groups of musicians to an entire school system, if the primary cost can be met.

   Utilization of the full orchestra, its various sections and individual musicians could make broadcasts more effective, if they could be used both before and after a concert. Unfortunately, the small budget for the programs ruled this out completely.

6. Another possibility would be to have high school drama groups present skits about the composer that would allow the children to see costumes, scenery and circumstances of the composers life and times.

Teachers' Comments on Concert Preparation

Comments from individual members of the teaching staff on their own methods of concert preparation and suggestions of things that would be helpful included the following:

1. Schedule music for the concerts that is readily available in recordings as an aid to pre-concert study.

2. Find a way to make more recordings available to more schools.

3. Make film strips and other materials about music available.

4. Repeat the programs every four years or so.

"We make up similar programs (similar to the TV lessons) and review the life of the respective composers. This enables us to understand how and/or why the composer wrote the composition and the type of person he is."
(4th and 5th grade teacher)

"When I know well enough in advance, I prepare music to play for the children in our school auditorium and explain the story behind the music. I also give information on the composers of the music played." (4th grade teacher)

Post-concert activity was confined largely to having the students write letters to the conductor and the orchestra as a language arts lesson.

PROGRAMMING

Two basic restrictive factors had to be reckoned with in programming for all youth concerts--(1) the size of the auditorium with its 4,400 seating capacity and (2) the unavailability of the full orchestra.

The huge auditorium with its standing-room-only student audiences placed a premium on full bodied music, but the difficulty of many of the musicians in obtaining released time from their security positions in order to play day-time concerts made it necessary to present concerts with a personnel of approximately 40 players.

Selection of music for youth concerts was made jointly by the conductor and the city and county directors of music education who prepared lists of suggested compositions. A sampling of elementary classroom teacher opinion on the suitability of music played found 29 teachers considering it suitable and 5 in disagreement.

Charles Gabor, conductor of the Orchestra, was of the firm conviction that the primary purpose of youth concerts is that of education not entertainment, and sought to develop programs in such manner that students would learn about the various elements of music on an increasingly difficult level year after year. He conceived of a 3-year programming cycle in which the emphasis in successive years would be placed upon rhythm, melody, and harmony (expression).

The programs were designed for students 9 to 11 years of age (4th, 5th and 6th grades).

Student participation in the programs was achieved in a variety of ways. Customarily, the entire student audience sang one or more songs with the Orchestra (in addition to the National Anthem) and sometimes participated in rhythm demonstrations. The Chattanooga Youth Symphony Orchestra played with the adult orchestra in one of the concerts, and a ballet group performed with the Orchestra on one or more occasions in the past.

The teachers' numerous written comments in support of student participation in the program were substantiated by expressions of opinion from 36 teachers responding to Study questionnaires.

CHATTANOOGA TABLE NO. 4.

RATING OF DESIRABILITY OF AUDIENCE PARTICIPATION

Very Good	Good	Good if it is limited	Unfavorable
17	12	4	5

Verbal commentary at the concerts has undergone considerable experimentation. Questions have arisen on the proper balance between the amount of time devoted to actual performance of music and that devoted to comments concerning the music. Some observers stated that occasionally the verbalization had consumed up to 30% or 40% of the total concert time. Mention also was made of the fact that the comments had been merely a reiteration of information found in teachers' program guides.

During the past two years, the conductor has requested that someone other than he handle the verbal commentary due, in part, to limitations of the public address system, and to his Hungarian accent which he felt might make it difficult for students fo fully understand what was being said.

One short announcement was made at the concerts acknowledging the contributions of the commercial sponsors.

Printed Programs, financed by the Orchestra, were used at concerts, a practice that met with approval by 73% of the teachers questioned, but the orchestra leadership felt that printed programs provided an added distraction for students.

FINANCING

The Orchestra has borne complete responsibility for developing financing for youth concerts since their inception twenty years ago. Neither the city nor county school system has allocated any money toward concert costs although no admission charge has ever been made to students.

As indicated in the history of Chattanooga youth concerts, the Orchestra has obtained funds with which to finance youth concerts from business and industrial firms in the community. The business sponsors report great satisfaction in being able to help make concerts available to youth of the area.

Costs for the 8 annual concerts total approximately $7,000. Contributions of concert sponsors total approximately $4,000 each year. The Orchestra association makes up the difference of approximately $3,000 from its general funds. Whereas the youth concerts comprise some 57% of the total concerts played by the Orchestra, revenue directly attributable to the concerts represents only 5% of the Orchestra's total annual income.

In an interview with a school board member, it was brought out that the Orchestra had requested school board assistance in financing concerts but the school board member did not personally favor using tax money for this purpose. He was, on the other hand, strongly in favor of expanding youth concerts to include lower grades (1 to 3) and junior and senior high school students.

One member of the city school administration disagreed with the practice of not giving school financial support to concerts. He felt that youth concerts were an essential part of the total educational program and they, along with other cultural activities, should be encouraged and supported.

Payment of Musicians

The financial policies of the city school system relative to youth concerts present yet another unique situation. Teachers who play in the orchestra during youth concerts are prohibited from receiving payment as teachers for the same period of time that they are paid for playing in the orchestra. If a teacher received more money in fees from the orchestra for playing the youth concerts than he would have received from the schools for teaching during those hours, he lost a half-day's teaching salary. If the reverse were true, he turned his orchestra check over to the schools and his teaching salary was not reduced. (Hamilton County teacher-players were not affected by this policy.)

GENERAL COMMENTS AND SUGGESTIONS MADE BY SCHOOL PERSONNEL RELATIVE TO YOUTH CONCERTS

Elementary Classroom Teachers' Comments:

"Youth concerts should be an important part of the regular curriculum. They should be held more often and with smaller groups in attendance."

"Since we have many fine student musicians in our school system, there is no reason why they should not be allowed to perform for their fellow classmates and students (at these concerts)."

"Youth concerts should not be restricted entirely to symphonic music. There should be some vocal music and ballet." (5th grade teacher)

"Rather than require all of our students to attend the concert, I feel it should be presented only to the students who want to go. It would be much easier for teachers to take interested pupils and those who will get something good out of the concert."
(Grades 5-6, team teaching - general)

"Our attendance is low only when weather conditions are very severe. We walk to the concert. Some of the students do not have adequate clothing."

High School Vocal Teacher

"The scope of youth concerts should be widened from instrumental to include vocal organizations."

STUDY OF YOUTH CONCERTS IN COLUMBUS, OHIO

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE

Page

Fact Sheet 421

Columbus Schools, Summary 422

Music Education in the Columbus Public Schools 424

Statement of Plans and Procedures for the 1967-68 Season . . 428

Summary of 1966-67 Columbus Symphony Youth Concerts 429

History and Philosophy of Columbus Symphony Youth Concerts . 430

Procedures Related to the Saturday Youth Concert Series . . 433

- Concert Planning 433
- Scheduling 434
- Publicity 435
- Ticket Sales 435
- Attendance 436
- Audience Supervision 437
- Transportation 437
- Concert Preparation and Follow-up 437

Programming 440

Financing 442

High School Concerts 444

Ensemble Concerts 444

General Comments and Student Evaluations 446

FACT SHEET - COLUMBUS, OHIO

THE CITY

(See also Appendix D)[1], [2], [3]

Population Data (1960)	Corporate Population:	471,316
	Metropolitan area: (1965)	828,000
	Whites in corporate population	83.4%
	Negroes in corporate population	16.4%
	Other non-whites in "	0.2%
Economic Base (1960)	Manufacturing, government - state capital	
Income Data	Median family income	$ 5,982 (annual)
	16.1% of families earned less than	$ 3,000 "
	14.0% of families earned more than	$10,000 "
	Designated major poverty areas (1966)	
	1 with 148,000 persons	
Education Data	Of Columbus residents 25 years or older:	
	5.1% had completed less than 5 years of school	
	44.2% had completed high school or more	
	Median number school years completed - 11.2 yrs.	

THE ORCHESTRA - THE COLUMBUS SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$200,000
Total number of musicians	80
Total number of concerts played	33
Total number of youth concerts played	10
Estimated gross attendance at youth concerts	20,000

President:	Robert Lazarus, Jr.
Conductor:	Evan Whallon
Manager:	Alan W. McCracken

COLUMBUS SCHOOLS - SUMMARY (1966-67 data)

Public school enrollment 105,417

Superintendent of Schools: Dr. Harold H. Eibling
Director of music education: Kenneth R. Keller (deceased)

Per child expenditure (1965-66) $410.68
Grade structure: Pre-school, K-6, 3-3

Schools:

Elementary Schools	118
Elementary-Junior High Schools	2
Junior High Schools	22
Junior-Senior High Schools	2
Senior High Schools	10
Special Schools (Physically, Emotionally, Mentally Handicapped)	3

Special Facilities and Programs:
Educational Radio Station WCBE-FM
Educational Television, Ohio State University, WOSN-TV
Adult Education
Federal Projects

Representative Cultural and Educational Institutions

Columbus Symphony Orchestra
Columbus Symphony Youth Orchestra
Symphony Club of Central Ohio
Columbus Gallery of Fine Arts

Ohio State University
Capital University
Franklin University
Lutheran Seminary
Case Institute of Technology
College of St. Mary of the Springs

The Columbus City School District did not include all of the area within the city limits. Large areas had been annexed since 1950, but a few outlying portions still remained to be absorbed. As the Columbus school area grew, the school population increased by approximately 43,000 in the decade between 1955 and 1965 (1966 Digest of School Data).

Federal Projects

Using P.L. 89-10, Title I funds, the Columbus schools set up a project called the "Enrichment Unit Project" that has functioned in the elementary schools. Staffed with specially trained teachers, the program centered on pupil language, development, home-school relations, and staff development. Enrichment teams composed of three classroom teachers and one enrichment teacher, (a language specialist), worked in schools with high concentrations of disadvantaged children. Under the team system, the classroom teacher was freed to go into the student's home or to receive additional training to improve her competence. The individualization of instruction was one area of accomplishment.

A pre-kindergarten program was conceived as an outgrowth of the "Head-Start" program for disadvantaged children.

In 1963, the "Neighborhood Seminars" program was conducted to give the people of Columbus an opportunity to talk about their schools and how they could be improved. Reading improvement and mathematics improvement projects were started as a result of these meetings. Five Regional Service Centers were established to bring school services to the children. Music specialists, along with specialists in other areas, used these centers as bases of operation and work in area elementary schools with disadvantaged children.

A Neighborhood Youth Corps project enabled students between the ages of 16 and 21 to work and attend school to complete their education.

Both Ohio State and Ohio Wesleyan universities were involved in educating the disadvantaged, the former in teachers' in-service training, and the latter in helping disadvantaged children of exceptional talent to achieve a college education.

MUSIC EDUCATION IN THE COLUMBUS PUBLIC SCHOOLS

COLUMBUS TABLE NO. 1

MUSIC EDUCATION STAFF - COLUMBUS PUBLIC SCHOOLS
(Total Staff - 89)

DIRECTOR OF MUSIC EDUCATION

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 65 schools: Assistant director of music education 8 Elementary Classroom Music Specialists (3 hired with Title I, P.L. 89-10 funds)	In 116 schools: 30 Instrumental Specialists (27 also taught in junior high, 1 in senior high)
Junior High	
In 24 schools 24 Vocal-General Music teachers	In 26 schools: 29 Instrumental Specialists (27 taught in elementary)
Senior High	
In 12 schools: 12 Vocal Teachers	In 12 schools: 14 Instrumental Specialists (one also elementary, one all high schools - double reeds)

Staff: The elementary music specialists spent from 4 to 6 weeks each year in each of 65 elementary schools out of a total of 120 elementary schools. They worked on a rotating basis with art and physical education teachers.

Three of these 8 music specialists were engaged with Title I, P.L. 89-10 funds, and each of these 3 was responsible for 5 public and 2 parochial schools, visiting each school for 3 two-week periods during the year.

The 5 specialists being paid with city funds visited 10 schools twice a year, each visit being for a two-week period.

Elementary Music

The elementary child was to receive 100 minutes of music instruction each week according to state and local requirements.

In an attractive and useful publication for teachers entitled, Teaching Agreements for Primary and Intermediate Grades, the essential goals to be achieved throughout the year were listed in all subject areas, including music. Since much of the music instruction was carried on over radio and television, extensive teacher's guides were provided containing lesson plans and teaching suggestions for the entire year. These guides were prepared by the assistant director of music education.

The classroom teacher was responsible for teaching music to her children with assistance, in some schools, by specialists. In addition to the 4 staples of singing, listening, rhythmic movement, and playing classroom instruments, the experiences of reading and writing music, and of dramatization involving music were suggested for the elementary child. (See educational radio and television)

All students in grades 5 and 6 were eligible for instrumental music instruction during the school day, and during an 8-week period in the summer. Teachers worked in an average of 4 elementary schools plus a junior high school, with usually two lessons given each week.

Secondary Music

General music was required for 90 minutes a week in grade 7, and could be elected in the ninth grade.

COLUMBUS TABLE NO. 2

MUSIC EDUCATION CURRICULUM - COLUMBUS PUBLIC SCHOOLS

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Pre-School, Kindergarten - 6)	Beginning and Intermediate Winds and Strings (grades 5 - 6)
	Small Ensembles
Junior High	
General Music (Required in grade 7, elective in grade 8 - 9)	Band Orchestra
Senior High	
Girls', Boys', Grade Level Choruses Choir Small Ensembles	Band Orchestra Stage Band
Music Theory (2 years)	

Educational Radio and Television

Both radio and television were used extensively for teaching music in elementary schools, with programs for developing the listening and reading sides of the music curriculum being offered.

Radio station WDBE-FM is operated by the Columbus Board of Education. WOSU-TV, operated by the Ohio State University, carried programs for public high schools.

The "Music Can Be Fun" series, broadcast over WCBE for kindergarten through 6th grade each week, was vocally oriented. The "Music Can Be Fun" series was televised for 4th and 5th grades, with 6th grades invited to view the broadcast weekly on WOSU-TV. A teacher's guide was provided for preparation.

The "Adventures in Music Listening", and "Music Listening Can be Fun", radio series provided the elementary child with weekly listening experience, a separate weekly broadcast being offered respectively for primary and intermediate levels.

Available radio and television facilities were not used in any phase of the educational presentation of the Columbus Symphony Orchestra's youth concerts, although they had been used in some previous years in connection with youth concerts played by visiting orchestras.

STATEMENT OF PLANS AND PROCEDURES FOR THE 1967-68 SEASON

Since completion of the field work in Columbus in conjunction with this Study, various changes have been made relative to the Orchestra's 1967-68 educational activities, including the following:

The Board of Education has purchased 5 pairs of chamber orchestra concerts to be played in junior high schools. The 1st of each of these back-to-back concerts will be played for students in the home school, and 2nd for students from elementary schools located in the surrounding area. The Orchestra association will subsidize payments made by the Board of Education for the concerts.

The Orchestra has engaged a string quartet on a full-time basis thereby strengthening the Ensemble concerts project. All ensemble performances will be priced at $35.00 for a pair of back-to-back performances.

The Orchestra has engaged a staff member to coordinate the various phases of its educational activities.

The Orchestra has established a second youth orchestra in order to expand this phase of its educational services.

The Assistant Supervisor of Music of the Columbus Public Schools has been elected to the Board of Directors of the Orchestra association.

The Orchestra's educational activities for 1967-68 will include:

2 performances of the opera "Hansel and Gretel" (1 morning and 1 night performance).

6 to 8 high school concerts.

5 junior high and 5 elementary school chamber orchestra concerts.

4 Saturday Youth Concerts (2 pairs).

Approximately 150 pairs (300 performances) of Ensemble concerts in the schools.

Sponsorship of two youth orchestras and two competitions for young artists.

SUMMARY OF 1966-67 COLUMBUS SYMPHONY YOUTH CONCERTS - 2 Series

1. Saturday Series in Veterans Memorial Auditorium

Number	4 performances, 2 different programs
Conductor	Evan Whallon
Sponsorship	Columbus Symphony Association
Financing	Ticket Sales
Attended by	Any student purchasing a ticket
Performed in	Veterans Memorial Auditorium, capacity 4,000
Time	Saturdays, 11 AM, 2 PM
Admission	Single tickets: Student 50¢, Adult 50¢
Transportation	Student pays 25¢ and Orch. pays additional costs.

2. High School Series

Number	6 performances, 3 different programs
Conductor	Evan Whallon
Sponsorship	Columbus Symphony Association
Financing	Bd. of Education, Music Performance Trust Funds
Attended by	Students of each school
Performed in	High School Auditoriums
Time	School days, 9:00 AM, 9:50 AM (pair)
Admission	Free

Related Educational Activities

A. Ensemble Concerts in the Schools

Number	93 pairs, approximately 180 performances
Sponsorship	Columbus Symphony Association
Financing	Schools, Bd. of Education, M.P.T.F. Orchestra Assn.
Attended by	Students of each school
Performed in	School auditoriums and classrooms
Time	School days, 9:00 AM, 9:50 AM (pair)
Admission	Free

B. Columbus Symphony Youth Orchestra

Conductor	George Wilson
Sponsorship	Columbus Symphony Assn.
Financing	" " "
Number of concerts performed:	7-8

HISTORY AND PHILOSOPHY OF COLUMBUS SYMPHONY YOUTH CONCERTS

Philosophy

Symphony orchestra concerts for young children in Columbus have been chiefly the concern of the Orchestra organization and a small group of dedicated women who have been very active in the Orchestra's work. To date, there has been little inclination on the part of anyone else to develop such concerts as a vital part of the total educational curriculum of the elementary school children of the area.

For that matter, even the development and maintenance of a resident symphony orchestra in this city has proven exceedingly difficult. The orchestral history of the past 25 years has included disbandment of an outstanding quasi-professional orchestra in favor of the fully professional Columbus Philharmonic; its failure due to lack of conviction on the need for an orchestra or of the ability to support it; an orchestral vacuum for a couple of years; organization of a Columbus Little Symphony through the leadership and staunchness of a small band of women who guided its steady growth and cautious expansion to the present Columbus Symphony - a quasi-professional orchestra now playing a total of 33 concerts per year on a gross annual budget of approximately $200,000.

Music and art, considered somewhat in the nature of "educational frills", were severely cut back or dropped altogether from public school curriculums during the depression years. Their re-establishment in the curriculum has been slow, gradual and limited. Until 1965, there were no classroom music specialists in any elementary schools. A school policy of at least 30-years' standing has prohibited release of students during in-school time for participation in special events, such as concerts, except on rare occasions and, then, only during the last 30 or 60 minutes of the school day.

In lieu of a school-orchestra-coordinated elementary youth concert program focused on educational goals, concerts for grade school children have been thought of, for the last 17 years, primarily as extra-curricular, cultural "Saturday entertainment". Even on this basis, the Orchestra has found it necessary to exert tremendous effort to generate substantial student attendance.

Scheduling of Saturday youth concerts in Columbus must await establishment of Big-10 game schedules in this football-conscious home city of Ohio State University. Parents cannot be counted on to bring their children to the concerts if there is a concert-game conflict.

There has been almost no joint work between school and orchestra leadership relative to youth concert development for elementary school children despite the fact that the Orchestra has initiated various contacts from time to time. Personality clashes, both old and current, continue to cast their shadows over sporadic urges to reorganize and coordinate school and orchestra efforts in music education for elementary grades.

Neither school board nor orchestra board, educational or artistic leadership, school or orchestra administrators, have drawn up a blueprint of specific plans designed to expand the current elementary-age youth concert program or to coordinate it with the school curriculum. Neither is there expressed opposition to development of such plans. They simply do not exist.

The Orchestra management does not believe that an "orchestra can, or should, be involved directly in youth education because an orchestra cannot do it effectively. Rather, it is felt to be the responsibility of the orchestra management to make the orchestra as available to young people as is humanly possible and to depend upon the education profession to translate that exposure directly into an educational experience."

With lack of interest (for whatever reasons) on the part of the school administration in such a development, the concerts for elementary school-age children have remained extra-curricular events throughout the past 17 years.

History of Youth Series Concerts

In the mid-40's, the Columbus Philharmonic (predecessor of the Columbus Symphony) presented youth concerts, under the direction of Izler Solomon, that involved in-school pre-concert study, and busing of students to concerts in cooperation with the schools. This came to an end with disbandment of the Philharmonic in 1949.

In its first season, 1950-51, the Columbus Little Symphony, conducted by George Hardesty, launched youth concerts as the result of the leadership of the band of women who had sponsored and financed the reappearance of a resident orchestra in Columbus. From 1950 to the spring of 1954, three Saturday morning concerts for elementary grade students were presented each year in the downtown auditorium. The results were discouraging. There was no school cooperation, and concert costs were so high that the concerts were discontinued.

In the ensuing 4 years, the Columbus Little Symphony became the Columbus Symphony Orchestra. Claude Monteux succeeded Hardesty as conductor and, in turn, was succeeded by Evan Whallon who was

appointed conductor in 1955-56. In 1958-59 four performances of Menotti's Amahl and the Night Visitors, with the NBC cast were presented for a total of 7,000 children and adults.

Encouraged by this success, the following year (1959-60) a unit of the Orchestra's supporting group of women, sponsored the appearance of "Captain Kangaroo" with the Orchestra in a double concert for pre-school age children, played to SRO (standing room only) audiences. Captain Kangaroo made annual return visits for the next four years that proved successful for him and the Orchestra, and enjoyable for the young children.

Meantime, the Youth Concert Series was again launched in 1960-61 under sponsorship of the Columbus Symphony association, and under guidance by a Youth Council organized for this purpose. The Council was composed of members of the Orchestra board and women's association, plus a music teacher from one of the suburban school districts, and the assistant director of music of the Columbus public schools, representing the first linkage between schools and Orchestra though each member of the Youth Council served in a personal capacity rather than as official representatives of the school system.

The Youth Series consisted of three different programs, later increased to 4, each played twice on Saturdays in October, December, and February (and April), in the 4,000 seat Veterans Memorial Auditorium. Concerts were planned primarily for students in grades 4-7.

For the next 3 years, the concerts featured special "attractions" - ballet, opera, the Detroit Art Institute's larger-than-life puppets, nationally known personalities as narrators, films and other visual aids. Costs were high, running to $5,000 and $6,000 per concert, all of which was supposed to be met through sale of tickets at $1.50 each.

Except for the first year when a substantial profit was realized, ticket sales were disappointing - running little more than 50% of the capacity of the house, and the Orchestra association met substantial annual operating deficits on the Youth Series.

Advance sales for the 1964-65 concerts were so limited that the entire series was reluctantly cancelled shortly before the first concert was to have been presented.

In 1965-66, the Saturday Youth Series again was launched - this time with 1 pair of concerts. Presentation of the expensive "attractions" was discontinued, and ticket prices were reduced from $1.50 to 50¢. The series was increased to 2 pairs of concerts in 1966-67. Although attendance was disappointing in 1965-66 and for the first pair of 1966-67 concerts, attendance for the

second pair of 1966-67 concerts ran to approximately 80% of the capacity of the auditorium.

History of High School Concerts

The Orchestra association launched concert performances in high schools in 1952, a project that, with the exception of one year, has been continued and expanded. The schools have had interest in this educational venture and, as a result, the Board of Education has invested some funds in it. The full orchestra plays a double concert in each of 3 high schools during the year.

Related Educational Work

Through the leadership of the group of women who brought Columbus' orchestra back to life in 1950-51, the Young Musicians' Competition was initiated in 1952-53 for young instrumentalists.

Three years later, at the suggestion of Claude Monteaux, then conductor of the Orchestra, the Association initiated sponsorship of in-school, small ensemble concerts, and of the Columbus Youth Orchestra.

In 1961, the Junior Music Competitions were launched for instrumentalists of 14 years and younger through the leadership of Mrs. Frank Bentley, then president of the Orchestra association.

PROCEDURES RELATED TO THE SATURDAY YOUTH CONCERT SERIES

Concert Planning

The Ohio State Department of Education took cognizance of youth concerts by stating that the school music program might include them, "planned jointly by the music supervisor and the director of the performing group.... Before the concert, children should make careful preparation for the learning experience by becoming informed about the music to be heard, the program, the performance, the players or singers who will perform, the director or conductor, and the role of the audience (concert behavior). These aspects of concert experience should then be

discussed and related to the ongoing musical learning of each classroom group upon returning from the concerts."

This procedure is not carried out in Columbus.

The planning committee consists of the conductor, a professor of music from Ohio State University who makes the verbal commentaries at youth concerts, and the assistant supervisor of music of the Columbus public schools who is a member of the Youth Council - the unit of the Orchestra women's association that handles ticket sales, ushering, etc.

There exists, however, considerable informal contact between schools and Orchestra that may be brought to bear on youth concerts by virtue of the fact that approximately 90% of the Orchestra's musicians are music teachers many of whom teach in city and suburban public schools.

During the course of research on this Study in Columbus, numerous comments were made by school administrators and teachers to the effect that, in their opinion, the initial planning for a season of youth concert activities should take place at a carefully structured meeting between school and orchestra leadership at which time responsibilities should be clearly outlined and problems frankly discussed.

School-orchestra relationships were described as "unsatisfactory", due mainly to the absence of strong leadership needed to pull together the entire youth concert operation and make it function to the benefit of the students and of both institutions concerned.

Concert Scheduling

Concerts are presented on Saturdays at 11AM and 2 PM. The Orchestra association establishes the dates contingent upon (1) availability of the concert hall, and (2) lack of an Ohio State University home football game.

The question of presenting in-school time concerts was discussed with one of the school's general administrators who reported that for over 30 years, the Columbus Board of Education has had a strict formal policy of not releasing students during school hours for concerts (or theater, opera, special motion pictures, etc.) except on rare occasions, and then only for 30 to 60 minutes at the end of the school day. The administrator defended the policy on the theory that "two-thirds of the students probably wouldn't attend the event even if they were given released time at the end of the school day", but observed that the public press

recently had been critical of the schools for "not supporting culture" and that possibly the released-time policy entered into this criticism.

Early dismissal of students had been requested and granted the previous year when the Minneapolis Symphony presented an afternoon youth concert under auspices of the Symphony Club of Central Ohio.

91% of the 75 teachers responding to this question in Study questionnaires did not object to released time for concerts. (Secondary teachers responding were all music specialists, however.)

Publicity

The Orchestra and its Women's Association carry full responsibility for promoting and publicizing the Saturday youth concerts. Lacking a close tie-in with the schools that would offer a direct channel for getting concert information into the hands of students and parents, the Orchestra has invested heavily in other types of promotion including youth concert brochures and flyers, newspaper features and ads, radio and TV announcements.

In 1965-66, publicity costs accounted for 30% of the total costs of the Saturday youth concert series, and consumed 60% of the total revenue from youth concert ticket sales.

In responses to Study questionnaires concerning promotion, teachers suggested:

1. Student art contests for posters and/or youth concert ads
2. Composition contest at high school level
3. Presentation of high school choruses in concerts with the Orchestra
4. Permitting some of the advanced high school music students to sit in as players in the Orchestra, especially at high school concerts.

Ticket Sales

Tickets, at 50¢ each for either students or adults, are sold largely through the efforts of the Youth Council and newspaper advertising.

Attendance

Each time the Saturday youth concert series has been re-established a pattern of declining attendance emerges that ultimately prompts suspension of the concerts, re-assessment, reorganization, and a fresh start. The current series seemed to be following that same pattern with attendance dropping from nearly 60% of auditorium capacity in 1965-66, to approximately 40% of capacity for the first pair of concerts in 1966-67. Inasmuch as the second pair of concerts attracted total attendance of 6,700 (80% of capacity), it is hoped that a reversal of the oft-repeated trend has been achieved.

The public schools were involved in developing concert attendance only to the extent of sending letters to principals regarding ticket sales to be conducted in each school by members of the Orchestra's Youth Council.

32 elementary classroom teachers responding to Study questionnaires reported attendance from their classes was running from zero to 25% of the students. Reasons given for this poor attendance centered around students' financial inability to purchase tickets (22%), failure to present concerts during in-school time (16%), parental indifference to concerts (16%), lack of interest by students in deprived areas (13%), and lack of adequate transportation (9%).

Teachers' concert attendance, incidentally, was considered to be quite limited, but many parents accompany their children to the concerts.

When asked to comment on the attendance situation and problems, teachers responded as follows:

> "I believe that concerts on the stages of neighborhood movie houses would increase overall average attendance while developing an increased appreciation for live music." (Instrumental specialist, grades 5 - 9)

> "It should be the school board's responsibility to provide the programs in educating the whole child. We wouldn't think of asking a child to buy an English book or a copy of the Constitution of the United States, so why make him pay for being educated in the arts. This, too, is an important part of his growth and maturity." (Teacher, secondary vocal, grades 7 - 9)

"The school administration must be made aware of its responsibility to the community in encouraging and supporting these concerts for the eventual broadening and enlightenment of the community's cultural atmosphere . . . It is vital for the happiness and welfare of its citizens." (Instrumental specialist, high school)

"Would like to see every Columbus child have the opportunity to hear a full orchestra concert at least once in the elementary school. Would suggest a planned field trip." (Instrumental specialist, grades 5 - 9)

Audience Supervision

Members of the Orchestra Women's Association (with special reference to its Youth Council group) are responsible for audience supervision and ushering. What was considered by some observers as a "high incidence of student restlessness and inattention" was judged by them to be "unwarranted". Student concert behavior, as rated by 22 public school instrumental specialists, was "good" according to 12 respondents, and "fair" or "poor" according to 10 others.

Transportation

Inasmuch as concerts are presented on Saturdays, neither orchestra or schools had been involved in transportation arrangements prior to 1966-67. In conjunction with the second pair of concerts, the Orchestra sponsored a transportation plan in which students paid 25¢ round trip fare (in addition to cost of the concert ticket). The Orchestra subsidized the transportation plan in an amount totalling approximately $1,000. Judging from the increased attendance, the Orchestra concluded the plan was valuable to the students and expects to continue it.

Printed Programs

Printed programs are used, but are distributed to the students at the close of the concert.

Concert Preparation and Follow-up

The Orchestra association or its Women's Committee has been responsible for preparing and financing pre-concert study materials

throughout the history of the youth concert series. The form, scope and cost of materials has fluctuated with the various concert formats. The conductor feels that concert preparation is especially valuable for the younger child because it creates anticipation and helps him get acquainted with what is new to him. He finds that children who have had concert preparation are more attentive and responsive during concerts than those who have not had it.

In earlier years, the Orchestra published quite an elaborate Teacher's Manual containing an orchestra seating chart, information concerning conductor and orchestra instruments, notes on concert audience protocol, program notes with theme examples, teaching suggestions, lists of source materials and recordings, and information on publishers and distributors of such materials.

The conductor observed that the manual probably was too comprehensive and detailed for practical use by general classroom teachers.

On some occasions, study tapes were prepared for use over the educational radio station WCBE-FM, but the conductor was apprehensive that some teachers used the tapes as a substitute for concert attendance rather than as preparation of students for concert participation.

Currently, study materials consist of mimeographed program notes, written in non-technical style and include examples of a few musical themes. The material is written by the Orchestra's program narrator (Ohio State University music professor), and the assistant director of music of the Columbus Public Schools who is a member of the Orchestra's Youth Council.

Distribution is made by the schools (one copy per school, apparently) approximately two weeks prior to each concert. 17 respondents (primarily secondary teachers) out of 27 reported they always received the materials, whereas only 11 out of 32 elementary classroom teachers reported receiving them.

Elementary classroom teacher responses to Study questionnaires concerning pre-concert materials indicated the materials were not generally considered satisfactory, and that they were received too late to be fully used.

Responses from 30 elementary and secondary music teachers provided the following ratings of these materials:

COLUMBUS TABLE NO. 3

RATINGS BY MUSIC TEACHERS OF TEACHER'S GUIDE FOR YOUNG PEOPLE'S CONCERTS

	Excellent	Good	Fair	Poor
Provides sufficient information	8	16	2	4
Clearly organized	7	13	4	-
Suggested supplementary material readily available	4	5	5	6

Actual use of materials and development of concert preparation activities were left to the initiative of individual teachers. Participation of instrumental specialists in concert preparation was notable in Columbus with almost 82% of respondents having done some form of preparation.

A little more than half the elementary classroom teachers returning the Study questionnaires, and 8 of 26 instrumental specialists reported they had done something in the way of post-concert activities with their classes.

Teachers comments included the following:

> "Prior to a concert, it would be helpful if a more adequate outline of works to be played was given out so that more adequate pre-concert preparation could be done. If this could be given out well in advance, possibly a whole unit or six weeks of work could be devoted to the composers and types of works to be presented which would culminate in the actual performance." (High school instrumental specialist)

> "The pre-concert preparation and the concerts are fine. The publicity could be improved and post-concert follow-up needs a lot of improvement. The concert attendance is not what it should be in Columbus." (High school instrumental teacher)

PROGRAMMING

Youth concert programming policies and philosophies indubitably continue to be the direct result of the 15-year history of youth concert sponsorship and financing in Columbus.

It must be remembered that when the small band of women launched the re-birth of an orchestra in Columbus in 1950, it took place in a climate of resistance from community leadership that customarily can be relied upon for orchestra support. That leadership still was resentful over financial deficits incurred by the old Columbus Philharmonic.

The women who brought the orchestra back to life had no substantial financial backing. The modest maintenance funds they could raise through tiny individual contributions and neighborhood fund raising projects had to be applied to the orchestra's basic support. Of necessity, additional projects were initiated with great caution and on a pay-as-you-go basis.

Therefore, the re-born orchestra's first youth concerts were undertaken in 1951 with the conviction that the concerts should pay the out-of-pocket costs through ticket sales. That same basic attitude continues to color all aspects of today's youth concert work in spite of the fact that the Columbus Symphony Association assumes financial responsibility for subsidizing this phase of its endeavors. Nevertheless, it is assumed with an underlying feeling on the part of many persons that the necessity to do so somehow reflects failure on someone's part.

So it is that the conductor is faced with the obligation to program for:

1. Youth Concerts that will <u>sell</u> tickets, largely as the result of public media promotion;

2. Youth Concerts, the publicity for which will attract and interest parents to the point that they will voluntarily buy tickets for their children and bring them to the concerts;

3. Youth Concerts that, although really planned for students in grades 4 - 7, must not be so announced otherwise ticket sale losses occur among children under 4th grade level and students above 7th grade level.

4. Youth Concerts that will hold students' attention (and parents) in spite of lack of school structured pre-concert study.

5. Youth Concerts that can be performed intimately in a 4,000 seat auditorium - hopefully filled with children.

6. Youth Concerts that can be prepared in one rehearsal plus a little time 'borrowed or stolen' from rehearsals for subscription concerts.

7. Youth Concerts that also will contain repertoire suitable for the concerts to be played in the high schools because no funds are allocated to rehearsals specifically for the high school concerts.

8. Youth Concerts that will meet teachers' concepts of what an educational experience in music listening should be, plus somehow fulfilling the Orchestra Association's and Women's Association's rather general and vaguely conceived "educational" goals.

This - obviously is a big assignment, an impossible assignment, actually. That the conductor achieves a reasonably satisfactory compromise to all of these varying expectations is indicated by his perceptive comments on his present programming policies.

"We are committed to the basic philosophy of youth concerts for <u>entertainment</u> until such time as a joint school-orchestra operation can be established.

"Of course the auditorium is too large, so large that it is impossible to develop *student participation* in the programs except for occasional group singing. This was done quite effectively in connection with the performance of <u>Amahl</u> when students sang the themes in a brief pre-performance introductory exercise.

"<u>Concert themes</u> are vital to provide something they can hang the publicity on in order to sell those tickets. The theme plan also helps teachers who are interested in concert preparation of their students. It's necessary, of course, to avoid letting the theme idea get out of balance.

"Programs should be structured for <u>specific age groups</u>. Ours are focused upon students in grades 4 - 7, but we never know what age students will actually attend - and then, of course, parents' reactions to the programs must be given some consideration in this setup.

"<u>Verbal comments</u> - they are important especially in a 4,000 seat house. We usually figure about 10 minutes

of discussion within a one-hour program. The comments also add variety. Our comments are handled by a former playing member of the orchestra who now is professor of music at Ohio State.

"Contemporary music - the children are very responsive to it but, for young people, Bach and Bartok are not far apart."

Teacher responses to Study questionnaires indicated that 19 of 21 classroom teachers thought the music played was suitable for their students. Detailed comments included the following:

"All age groups are put together. Separate age groups require separate programming and therefore, concerts for elementary, junior high and senior high school should be separate - not all age groups together." (Teacher, grades 4 - 9)

"Concerts lean too heavily on the educational side and too little on enjoyment." (Teacher, grades 4 - 9)

"Programming more concerti seems a way of enabling students to hear the possibilities inherent in their instruments which may be brought about by serious study and practice." (Instrumental specialist, grades 5 - 9)

"We need livelier demonstrations at concerts for school age children." (Instrumental specialist, grades 5 - 9)

FINANCING

Youth concerts account for approximately 30% of all concerts played by the Columbus Symphony Orchestra.

Costs of Educational Work

The Orchestra's direct costs for educational work total approximately $20,000, or 10% of total annual operating expenses,

exclusive of basic overhead, conductor's salary, and administrative costs. When these are added, costs of the Orchestra's educational work totals approximately 20% of the gross annual expenses or . . .

. . . . . $40,000

Income for Educational Work

Income directly attributable to educational activities totals approximately . . $ 8,000

In addition, the Orchestra receives the following grants for the express purpose of aiding it in meeting costs of its educational work:

Grant from Columbus Board of Education. .	$ 2,400	
Grant from Columbus Foundation.	$ 2,000	
Grant from Jeffrey Foundation	$ 2,000	
The City of Columbus makes an annual contribution of $5,000 toward general operating costs of the Orchestra, a portion of which is used toward financing educational work.	$ 2,000	
Total income applicable to educational work.	$16,400	16,400
Subsidy provided from the Orchestra's general funds		$23,600

As a result of the above total operations and financial structure, the students of Columbus schools have benefit annually of a total of 12 student symphony concerts, the Symphony-sponsored youth orchestra, and 90 ensemble concerts presented in the schools, with the Board of Education meeting only $2,400 of the costs involved. (Actually, the Board of Education allocated $4,000 but the Orchestra used only $2,400 due to unavailability of the musicians to carry out some portions of the planned work.)

HIGH SCHOOL CONCERTS

Columbus Symphony Orchestra free, in-school concerts, dating back to 1952, were presented in 3 different high schools in 1966-67. Double concerts were played in each school. Attendance was compulsory for the students of the school. When seating capacity permitted, students from neighboring schools were invited to attend.

Winners of the Orchestra's annual Young Musicians Competition are presented as soloists in these concerts. It is not possible to hold special rehearsals for these concerts. Therefore, aside from the solo repertoire, the programs are drawn from the music played in the adult subscription concerts and from the Saturday youth concert series.

No study materials are prepared for these concerts, and concert preparation is left up to the wishes and initiative of individual teachers.

Originally, the high school concerts were financed from funds raised for this purpose by a special unit of the Symphony Women's Association. Eventually, the Orchestra Association assumed responsibility for the financing. In 1966-67, Music Performance Trust Funds and a $2,400 allocation from the Columbus Board of Education assisted in meeting the costs.

ENSEMBLE CONCERTS

The Ensemble Concerts, made available to public and parochial schools, were initiated in 1953 by a special unit of the symphony women's sponsoring group which raised the funds for this work. Later the ensemble concerts were placed under the general structure of the Columbus Symphony association, and administered jointly by the Orchestra's manager and Youth Council whose members handle much of the scheduling, promotion, and arrangements with schools and the performing musicians.

Costs of the project are met in a variety of ways - through payment of performance fees (ranging from $53 to $79 for a pair of back-to-back performances at the same school) by individual schools and/or their PTA groups, performances made available at no cost to

other schools through subsidy by the Music Performance Trust Funds, local foundations, and limited use of Board of Education funds.

Four different types of ensembles are available - brass, woodwind, strings and percussion - all composed of members of the Orchestra. Customarily performances are presented for all students in a given school but also are available for a special group such as the school band. A total of 186 performances (93 pairs) were presented in 1966-67.

A certain number of the presentations financed from Board of Education funds during the 1965-66 season were to include participation-type activities such as having members of the ensemble sit in with the school orchestra in concerts, or serve in the capacity of teacher-demonstrators.

Leaflets, describing the instruments, are distributed in advance of the performances as pre-concert study materials and are available in sufficient quantity to be given to students.

Generally speaking, the ensemble concerts are highly valued by school administrators and teachers, but need is seriously felt for more effective central direction of the program in terms of its administration, selection of musical content of the programs, teaching methods, demonstration techniques, and performance practices used by the musicians.

In addition to the ensemble concerts sponsored by the Orchestra, another series of 23 free, in-school ensemble concerts was made available to elementary and secondary students under sponsorship of the Columbus Women's Music Club. This series included solo piano or harp, mixed instrumental trios, singers with piano accompaniment, and duo-pianists, but did not make use of musicians from the Columbus Symphony.

Elementary classroom teacher comments on ensemble programs included the following:

> "Each child makes his own music book. (Keep in mind these are 2nd graders). In this he has dittoed pictures of the musical instruments. He colors these pictures and writes something about each instrument. Also, the child encloses any materials he receives from the concert. The <u>first</u> thing appearing in the child's music book is a brochure on concert manners. I play records. Soon the children are able to identify the musical instruments." (Refers to ensemble concerts) - (Teacher, grade 2)

"Some individuals go up on the stage and are allowed to try instruments out with the help of the musician. They often play along with some simple rhythmic figure. Audience and child both enjoy this." (Teacher, grade 4)

GENERAL COMMENTS AND STUDENT EVALUATIONS

When asked if the purposes they considered important for youth concerts in Columbus were being achieved, 61% of the instrumental teachers responding answered in the affirmative.

At the administrative level in the schools, the opinion was expressed that, whereas the Board of Education was especially concerned about expansion of music activities and opportunities for elementary grade students, it was felt the Orchestra had primary interest in work with secondary students. This opinion was strengthened by the fact that, to date, the Orchestra has not presented to the school administration a comprehensive statement or request concerning plans it would like to carry out in expanding concert activity and school involvement for elementary grades.

Student Opinion

33 students, members of a high school orchestra, were invited to express their opinions concerning Columbus Symphony youth concerts, high school concerts and emsemble performances.

25 members of the group had attended Columbus Symphony youth or high school concerts for an average of 2 years. Several had attended in-school ensemble concerts for an average of 1½ years. 25 of the 33 students attended the Orchestra's subscription series concerts.

When asked their general opinion concerning the Orchestra concerts presented especially for students (youth and/or high school concerts), 22 of the 28 responding felt the concerts were worthwhile. The following were the most frequently mentioned specific likes and dislikes concerning the concerts:

COLUMBUS TABLE NO. 4

WHAT HAVE YOU ENJOYED THE MOST (ABOUT THE CONCERTS)?

The ensemble concerts (only 2 of 10 respondents were partial to ensembles utilizing the instruments they played)	10
The explanation of instruments and music	6
Soloists with the orchestra (one mentioned Yehudi Menuhin and Isaac Stern)	6
Lively pieces with movement and rhythm	4

COLUMBUS TABLE NO. 5

WHAT HAVE YOU ENJOYED THE LEAST (ABOUT THE YOUTH CONCERTS)?

The music didn't please me. Too slow, drab, long, etc.	5
The string ensemble. (Respondents were a saxaphone player, two percussionists, and a string bass player who resented the fact that only the upper strings were discussed.)	4

Two students felt the youth concert programs were not made up with high school students in mind.

When asked what they would suggest if they were given the chance to plan youth concerts, the following answers were given:

COLUMBUS TABLE NO. 6

IF YOU WERE GIVEN THE CHANCE TO PLAN YOUTH CONCERTS, WHAT WOULD YOU SUGGEST?

Have more explanatory comments	6
Programming music that features various sections and solo instruments	5
Programming light, vigorous music	5
Programming more familiar music	2
Programming jazz	2
Programming different eras and styles	2

Approximately 81% of the students stated their teachers had given them some sort of preparation for concerts which they evaluated either as "very valuable" or "somewhat helpful". The remainder felt it made no difference in their enjoyment of the concert.

Approximately 53% reported that some sort of concert follow-up was done in their classes, most often taking the form of a written report.

20 students stated they preferred the Orchestra's subscription concerts to youth concerts. 8 gave as their reasons that the music was of better quality - "deeper", "more difficult", "played with more feeling, expression and technique", and included a greater variety of music. One student preferred the evening concerts "because the concerts are aimed at a higher intellectual person who would enjoy the music more than the discussion period." Another said, "I enjoy them only because of the change from normal teenage living. There are actually very few pieces I really enjoy." Four others were impressed with the soloists who appear with the Orchestra at subscription concerts.

STUDY OF YOUTH CONCERTS IN EVANSVILLE, INDIANA

Field Workers: Franz Bibo, Orchestra Research Specialist
Martin LeBeau, Music Education Specialist

REPORT OUTLINE

	Page
Fact Sheet	450
Evansville Schools, Summary	451
Music Education in Evansville Public Schools	452
Evansville Philharmonic Youth Concerts, Introductory Statement	455
Evansville Philharmonic Youth Concerts, Summary	456
History and Philosophy of the Youth Concerts	457
Procedures Followed in Presenting City Youth Concerts	460
Planning and Evaluation	460
Scheduling and Attendance	461
Transportation	461
Concert Location	461
Audience Supervision	462
Concert Preparation and Follow-up	462
Publicity and Promotion	464
Programming	464
String Quartet Concerts	468
Financing	469
Evaluations, Comments and Suggestions	470

FACT SHEET — EVANSVILLE, INDIANA

THE CITY — (See also Appendix D).

Population Data (1960)	Corporate Population	141,543
	Metropolitan Area	222,890
	Percentage of whites in corporate population	- 93.4%
	Percentage of negroes in " "	- 6.6%
	Percentage of other non-whites "	- --
Economic Base (1960)	Manufacturing	
Income Data (1960)	Median family income - $5,299 (annual)	
	21.6% of families earned less than $3,000 (annual)	
	10.8% of families earned more than $10,000 (annual)	
Education Data	Of the Evansville residents 25 years or older:	
	6.4% had completed less than 5 years of school	
	39.1% had completed high school or more	
	Median number of school years completed - 10.2 yrs.	

THE ORCHESTRA - THE EVANSVILLE PHILHARMONIC ORCHESTRA (1966-67 Data)

Gross Annual Budget	-	$85,900
Total number of musicians	-	80
Total number of concerts played	-	12
Total number youth concerts played	-	4
Estimated gross attendance at youth concerts	-	21,500

President	Alexander L. Leich
Conductor	Minas Christian
Manager	Carlos Wilson (1967-68)
Chairman of Youth Concert Committee of Board of Directors	Reverend W. Robert Webb

EVANSVILLE SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment	33,139
Non-public school enrollment	10,090
Total school population (through high school)	43,229

Evansville Public Schools

Superintendent	Herbert Erdmann
Director of music education	Claude Smith
Coordinator of youth concerts	Miss Ruth Shireman
Annual per pupil expenditure	$521.67
Grade structure: Kindergarten	8-4

Schools

Elementary, K-4	1
K-6	5
Elementary-Junior High, K-8	3
Senior High School, 9-12	5
Technical-Vocational Schools	3

Special Facilities and Programs

Team Teaching
Work-study program
Readiness training (pre-school)
Summer Music
Educational radio
Adult education

Representative Cultural and Educational Institutions

Evansville Philharmonic Orchestra
Museum of Arts and Sciences
Indiana State University-Evansville Campus
University of Evansville

MUSIC EDUCATION IN THE EVANSVILLE-VANDERBURGH SCHOOL CORPORATION

EVANSVILLE TABLE NO. 1

MUSIC EDUCATION STAFF - EVANSVILLE-VANDERBURGH SCHOOL CORPORATION (Total Staff 69)

DIRECTOR OF MUSIC EDUCATION

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 37 schools: Elementary Vocal Supervisor 37 Elementary classroom music specialists and vocal-general teachers (Gr. 5-8)	In 37 schools: Instrumental supervisor 17 Instrumental specialists
High School	
In 5 schools: High school music consultant 4 Vocal teachers	In 5 schools: 7 Instrumental specialists

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ELEMENTARY MUSIC

Classroom Music

From kindergarten through the 4th grade, the classroom teacher handled music instruction in the majority of cases, supplemented by radio instruction. In grades 5 through 8, a vocal music specialist assigned to each building taught the classroom music.

The listening experience was a constant one from kindergarten through grade 8. Music to be played on the youth concerts, however, was not "written into" the teacher's guides, though ample opportunity to integrate this material with the curriculum was given if substitutions were made in the carefully structured program. (See Table No. 2)

One unique part of the elementary music program was the exploratory course conducted for 4th grade students by the instrumental music teachers. Object of the course was to select students for instrumental music instruction. In essence, the approach used was to test all students, select some for the pre-instrumental class (tonette), present demonstration and "adaptation" classes to select the instrument best suited to a child's capabilities. The total process took the entire school year, mainly on a once-a-week basis.

Radio Instruction

The director of music education also was in charge of the educational radio station, WPSR. Two 30-minute radio programs involving music instruction were broadcast weekly for grades 1 through 4, plus several weekly 15-minute broadcasts.

SECONDARY MUSIC

A full range of vocal and instrumental activities was available to the high school student (See Table No. 2). An unusual opportunity was given to string players who were seeking further instruction to take one class lesson a week from a string specialist during the school day on a rotating schedule. In this way, students would miss approximately one academic class each grading period while getting needed string lessons.

The humanities course was a combination of history, art, literature, and music, but music personnel were not involved in its teaching.

All-city bands and orchestras operated at both elementary secondary levels.

EVANSVILLE TABLE NO. 2

MUSIC EDUCATION CURRICULUM - EVANSVILLE

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC

Elementary (Pre-school, K-8)

Classroom music (Pre-school, Kindergarten - 4th grade)

Radio instruction

General music (required Gr. 5-8)

Exploratory course (all 4th grade students
Beginning winds, strings and percussion (Gr. 5)
Intermediate instruction (Gr. 6-7)
Advanced Instruction (Gr. 7-8)
Band (Gr. 6-8)
Orchestra (Gr. 6-8)

High School (Grades 9-12)

Preparatory chorus (Gr. 9)
Glee Club (Gr. 10)
Mixed chorus (Gr. 11)
Concert choir (Gr. 12)
Small ensembles
Voice class
Applied music credit

Special string classes
Preparatory band & orchestra (Gr. 9)
Intermediate band
Marching band
Concert band
Concert orchestra
Chamber ensembles

Humanities

EVANSVILLE PHILHARMONIC YOUTH CONCERTS - INTRODUCTORY STATEMENT

The Evansville Philharmonic youth concert field study was made in November 1966, and the detailed report is based on operations and practices in effect up to and including the 1966-67 season.

Since completion of the Study, however many new developments have solved some of the most urgent problems in conjunction with youth concerts.

Concert Location

The new Vanderburgh Auditorium, with a seating capacity of 2,000, has been completed and is in use for 1967-68 youth concerts. "The days of 'music in a cornfield' (page 9) in the 10,000 seat basketball stadium formerly used are now over," stated the President of the Philharmonic.

With the 2,000 seating capacity, the number of youth concerts has been doubled - from 3 to 6 annual City School Concerts, thereby continuing to accommodate a total of 12,000 students.

Financial Support From Public Schools

The Evansville-Vanderburgh School Corporation has made its first allocation (in the amount of $2,000), toward support of youth concerts. In addition, for 1967-68 the schools obtained a P.L. 89-10, Title I grant of $2,000 for youth concerts for 15 "Target Area Schools," and $1,500 for Philharmonic string quartet concerts in those same schools.

Philharmonic Expansion

The Evansville Philharmonic expanded its operations during the year, is classified as a Metropolitan Orchestra as of the 1967-68 season, and has engaged a full time professional manager.

1966-67 EVANSVILLE PHILHARMONIC YOUTH CONCERTS - 2 SERIES

1. City School Concerts: 3 performances, 1 program

Conductor: Minas Christian
Sponsored by: Evansville Philharmonic Corporation
Financed by: Philharmonic and Whirlpool Corporation
Attended by: Students in grades 6-8, music students in grades 9-12
Performed in: Roberts Municipal Stadium; seating capacity 9,474
Usual attendance per concert, 4,100
Time: November, customarily on a Thursday, back-to-back concerts at 9:10, 10:15 AM and 1:00 PM
Admission: Free
Transportation: Arranged by the schools, at a cost of 25¢ to each child.

2. Tri-State Youth Concert: 1 concert

Conductor: Minas Christian
Sponsored by: Evansville Philharmonic Corporation
Financed by: Evansville Courier
Attended by: Students in grades 6-12 from Tri-State area; includes neighboring areas in Indiana, Kentucky, and Illinois; 50 towns represented
Performed in: Roberts Municipal Stadium
Usual attendance per concert, 9,500
Time: Customarily in the spring, on a Thursday, 10:00 AM
Admission: Free
Transportation: School buses

3. 1966-67 Related Educational Performances

The Evansville Philharmonic engages a string quartet on a full-time basis. Members of the quartet also serve as section heads in the Orchestra. The quartet is available to schools for performances at no cost to the schools.

Number of performances, 1966-67: 100
Sponsored by: Evansville Philharmonic
Financed by: Philharmonic Corporation
Quartet Fund Sponsors, approximately 15
P.L. 89-10, Title I grant

(For up-dating of statistics and arrangements, see page 455)

HISTORY AND PHILOSOPHY OF THE YOUTH CONCERTS

Evansville Philharmonic youth concerts were initiated in 1954 (20 years after the Orchestra was founded), when Minas Christian was appointed conductor of the Orchestra.

The Orchestra organization assumed full responsibility for developing and presenting the concerts, and for obtaining needed funds for them. The Junior Service League served as financial sponsor for the first five years (1954-1959).

The Whirlpool Corporation and the Evansville Courier added their financial support beginning in 1960, with assistance from Station WTVW-TV for five years. Currently, the Evansville Philharmonic Corporation supplements aid given by Whirlpool Corporation and the Courier.

At no time have local public funds from either the school system or the city government been placed in support of the youth concerts, although city funds are allocated to help meet the costs of the string quartet performances in the school buildings. (For updating, see page 6) Through the generosity of the Junior Service League, and business sponsors, all concerts have been presented free to students for the past 13 years.

The Orchestra's conductor, the chairman of the board of the Philharmonic Corporation, the president of the Orchestra's Women's Guild, officers of sponsoring business firms - each spoke of the urgency of need to increase the number of youth concerts, the need to be playing for more students, the need to play concerts in a smaller auditorium pointing out in each case that the annual concert provided almost the only opportunity for young people of the area to be exposed to live, symphonic music. "There isn't even any good music for them on radio stations", stated one spokesman.

Consideration of the attitude of the school administration toward youth concerts must be placed within the framework of the difficulties and limitations under which the concerts are presented.

Available financing has made it possible for each child to hear only one 45-minute student concert each year, on a day fraught with tension due to the necessity of scheduling 3 back-to-back concerts within a five-hour period. Each of the three audiences includes students from grades 6 through 12 thereby greatly complicating program planning.

Lack of suitable concert facilities in the community has made it necessary to present youth concerts in a sports arena having a seating capacity of 9,500. The huge size and nature of the arena, poor acoustics, and a public address system never intended to be

used for music have seriously limited the educational and musical values that could be developed in concert presentations. (For updating, see page 455)

Under the circumstances it is perhaps not surprising to find the attitude of school personnel toward the concerts characterized largely by apathy or outright irritation over what they consider to be encroachment upon school time. One teacher stated that due to transportation problems, her students lost a total of 2 hours of class time in order to attend a 45-minute concert that they could scarcely see or hear.

> "Youth concerts in the arena are about as conducive to a serious musical experience as would be a string quartet performance in a cornfield", remarked one school administrator.

Added to the very real and serious production problems are conflicts in attitude and philosophy between school and orchestra leadership that, no doubt, have further reduced the chances of effective joint efforts being made to strengthen the total youth concert project.

But all things change - eventually, and a new civic auditorium with a seating capacity of 2,000 is nearing completion in Evansville. The orchestra leadership and youth concert financial sponsors are eagerly hoping that this new facility will offer solutions to problems that will introduce an entirely new chapter in educational concerts for Evansville students.

Meanwhile, although the school system has been uninterested in expansion of youth concerts and has made no effort to participate in serious evaluation of or planning for the musical content of concerts, music as a listening art has been emphasized in teacher guides of the school music department, as indicated by the following statements:

> Guide for grades 4 through 6: "Music is a listening art. The basic element in music is tone, and for this reason training in aural perception is essential in any music activity. Every lesson is a listening lesson. The child's ear must hear and his mind must be aware of musical sounds, both those around him and those he makes himself."

Reference: Guide for Vocal Music in the Elementary School - Grades Four, Five, Six. Evansville-Vanderburgh School Corporation, Evansville, Indiana, 1962, 97 pp.

Guide for the elementary-secondary vocal music related listening more directly to recorded and live music: "The basic element of music is tone and for this reason training in aural perception is essential in any and all musical activity.

"Recorded or live performances of good music are used to widen the musical experiences of children, to make them aware of different types, styles, and moods in music and to increase their understanding and enjoyment of the works of the composers. The aim is the development of discrimination and taste in music.

"Children should learn something of the composer whose works they hear. They should know something of the man, of his works, and of the time in which he lived."

The position of youth concerts in the Evansville-Vanderburgh schools probably was best presented by an upper echelon respondent when he stated his feelings about the future of youth concerts in Evansville, as follows:

1. Expansion of the current orchestra concerts would be difficult due to competition from other areas within the curriculum and because of the time factor involved when they occur during the school day. (This latter thought was frequently expressed by Evansville school administrators.)

2. The community is not necessarily that interested in having more youth concerts.

3. A balance must be maintained in the school program.

Another person within the music education department considered the present arrangement of one program a year for Evansville students adequate.

The excellence of the all-city student band and orchestra was mentioned along with the fact that they toured the State of Indiana each year. The idea of having these groups provide youth concerts was put forth. (A recurring statement heard in Evansville and several other cities included in the Study was that "we have our own music programs presented by students from our own and other schools as well, don't forget!")

Reference: Guide for Vocal Music in the Elementary and Secondary School - Grades Seven through Twelve. Evansville-Vanderburgh School Corporation, Evansville, Indiana, 1962, 120 pp.

Approximately 79% of the 43 music teachers responding to Study questionnaires, when asked whether or not the present concerts were achieving the purpose intended in presenting them, said that they were.

PROCEDURES FOLLOWED IN PRESENTING THE CITY SCHOOL YOUTH CONCERTS

Planning and Evaluation

Joint work between school and orchestra leadership in planning the city school concerts was limited to operating mechanics, including arrangements for student transportation, seating, etc.

One annual meeting for discussion of such production matters was attended by the conductor-manager, director of music education, elementary vocal and instrumental supervisors, and representatives of the Women's Guild of the Orchestra.

This general meeting was followed by two or three meetings attended by the elementary vocal supervisor, who acted as youth concert chairman for the schools, and the Women's Guild youth concert committee which has full responsibility for ushering at concerts and for assisting with transportation and promotion. Good cooperation and effective joint work has been developed and maintained in this phase of the work.

Program planning is the responsibility of the Orchestra's conductor who consults with the public school coordinator of youth concerts.

Although there was no formal procedure for evaluation of concerts by teachers (except for production procedures), they were encouraged to send in suggestions to the Orchestra and to present their reactions to concerts during school staff meetings. When asked if they wanted to have a stronger voice in evaluating concerts, 14 of 29 teachers answered affirmatively.

Judging from comments made during the Study research, a significant number of persons felt that orchestra-school relationships were not conducive to the youth concerts resulting in a fully successful music education experience. Allegations of inflexibility on the part of both schools and orchestra, and of failure on the

part of each to do all possible to create a meaningful, learning experience for students indicated need for reassessment of philosophies and practice on the part of each institution.

Scheduling and Attendance

Concert scheduling problems were complicated due to the necessity of presenting three concerts in one day.

All city school students in grades 6 through 8, and all music students in the high schools were eligible to attend concerts. Music students in at least one high school were expected to attend.

A total of approximately 12,000 different students attended the three city school concerts presented in the fall of 1966.

Transportation

The supervisor of elementary vocal music, with assistance from the Women's Guild, was in charge of transportation arrangements. Each school principal was responsible for requisitioning buses needed for his school. Inasmuch as the school system does not own buses, privately owned buses were chartered for the day and shuttled back and forth between the many schools and the three concerts. Each child was responsible for paying his own bus fare of 25¢.

An added problem in conjunction with the 1966-67 concerts involved scheduling all schools benefitting from P.L. 89-10 grants to attend the same concert because bus transportation costs for these schools were met from federal funds.

Although several administrators were concerned over bus arrangements, only 7 of 37 music teachers expressed dissatisfaction with them.

Concert Location (For up-dating, see page 455)

The Robert Municipal Stadium with its seating capacity of 9,500 was selected for youth concerts due to the desire to make the one-concert-per-year opportunity available to as many students as possible, meanwhile recognizing the limitations of this huge facility. Many students were far removed from the stage making it difficult for them to either hear or see the Orchestra. Use of risers for back sections of the Orchestra would have aided visibility according to one observer. It is hoped that the city's new concert hall (seating capacity of approximately 2,000) will be available for youth concerts in the future.

Audience Supervision

In spite of the physical difficulties, student behavior was held to be exceptionally good by both orchestra and school representatives, reflecting the tradition of tight discipline that has been maintained throughout the school system.

The superintendent of schools and a representative from Whirlpool Corporation (concert sponsors) each made opening announcements to each student audience.

Concert Preparation and Follow-up

The conductor prepared very brief program notes which were forwarded to the director of music education who, in turn, distributed them to teachers. Although the notes did not include listing of source materials or other teaching suggestions, 27 of 31 music teachers reported they considered the material to be adequate for their purposes. No additional materials were prepared or provided by the school system beyond what might be found in the music text books.

EVANSVILLE TABLE NO. 3

RATINGS OF TEACHERS' GUIDE - EVANSVILLE

	Excellent		Good		Fair		Poor	
	A	B	A	B	A	B	A	B
Provides sufficient information	9	4	8	5	4	1	-	-
Clearly organized	11	4	7	4	2	1	-	-
Supplementary materials readily available	5	2	-	2	8	1	6	2

Column A - Elementary classroom music specialists
Column B - Instrumental specialists (all levels)

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12 of 19 elementary classroom music specialists reported they developed their own materials for concert preparation. 13 of 18 instrumental music teachers reported they helped in preparing students for concerts, 12 having done the work for their own students.

The school-owned radio station WPSR broadcast some of the concert music the day before the concert, plus one 15-minute concert orientation broadcast prepared by the conductor. In 1966, for the second year, a video tape made of the concerts was played over a commercial channel during evening hours following concerts.

Post concert activity chiefly took the form of class discussions, letter writing by individual students, and letters written by student government presidents to the conductor. 25 of 37 music teachers reported doing some form of concert follow-up with their classes.

Teacher Suggestions for Preparation and Concert Follow-up

Elementary classroom music specialists

"Concert material could and should be planned, in part, to correlate with materials in use in the schools."

"Familiarity with music would aid in its understanding and enjoyment. I would like recordings of pieces to be performed. If not recordings, perhaps we could be given some of the main themes or an outline (blueprint) of some of the music to study."

"Not enough fundamentals. Not enough explanation."

Instrumental specialists (4-8 grade teacher)

"These concerts generally have a stimulating effect on the instrumental pupils, both band and orchestra. Prior to the concert we draw attention to the instrumental highlights to be observed and ask for attention to tone quality, intonation, position, etc. This leads pupils to become an informed and critical audience, and they usually return with questions about vibrato, high notes, etc. Sometimes they become, perhaps, too critical for today I was informed that two violin players were playing on-stage with their legs crossed."

"When practical, we discuss instrumental techniques, tone quality, similarities of style, etc., which they have observed in comparison to compositions we are playing which were written by the same composers."

Senior high vocal teacher

"I do not believe in going over the music to be heard. This only dulls the experience of hearing it. Rather we strive to teach students how to listen to music and discover things in it as they listen. The conductor gives program notes before the pieces are played and I believe this is adequate."

Publicity and Promotion

Orchestra representatives expressed great satisfaction in coverage given to the concerts by press, radio and TV. There seemed to be little concern on the part of the schools over concert promotion inasmuch as large audiences were virtually guaranteed in any case.

PROGRAMMING

The conductor is faced with an almost impossible task in selecting youth concert programs. Limitations and restrictions placed upon him are many and serious, including the huge size of the arena and audience, the wide span in ages of the students, the financial limitations that make it necessary to prepare the youth concert program with only one rehearsal and to "borrow" from the repertoire the Orchestra already has prepared for adult subscription programs, the fact that only one program is played for students each year and the tendency of many persons concerned to want the program to include "everything", the limited amount of time allocated by schools for concert preparation of students, the tight schedule imposed by the necessity to play three concerts in one day which, in turn, places an absolute limit of 45 minutes on the length of the program, limitations of the public address sytem, difficulties of some students in being able to either see or hear the Orchestra.

Nevertheless, the conductor maintains a basic philosophy that places primary emphasis on careful selection of music from the basic, significant orchestral literature with attention given to changes of pace and styles of music. He solves the problem presented by the wide age span of the students by programming primarily for the 6th, 7th and 8th grade students and adding one or more works of special interest to high school music students. He finds special interest among music educators in 20th century music and reports the students respond well "to anything that is well presented". He finds no need for adoption of concert themes for this one concert per year.

Student participation is introduced through use of student soloists and by giving the huge audiences opportunity to sing the National Anthem with the Orchestra.

Verbal commentary is important especially for these large audiences, and it obviates the distraction that might develop from use and handling of printed programs.

The conductor reports he is aided in his difficult task by the excellent training the children have received from their teachers in concert attendance protocol and in giving their full attention to the program and to the Orchestra.

Of 23 instrumental and secondary vocal teachers who responded to the Study questionnaire concerning suitability of the music for the age group involved, 18 reported they found the music suitable, 4 did not, and 1 stated it was suitable part of the time. Several individuals commented on the fact that Evansville students did not react favorably to student soloists when they were chosen from Tri-State schools rather than from City schools.

Specific teacher suggestions relating to programming included the following:

<u>Elementary classroom music specialists</u>

"If the conductor would consult the music teachers, I feel that a more suitable program could be given. We have lots of materials and examples available in our buildings, but invariably numbers are selected that the children are not likely to hear again."

"I feel that the Philharmonic should provide tapes (of the music to be played) for each school. These tapes could be used year after year."

"The programming is good - above reproach."

<u>Instrumental specialists</u>

"Generally, the children seem more receptive to literature of the romantic era rather than the baroque or contemporary."

"I think that we could 'play down' to our audience even more than at present if we want to promote the symphony and the string program." (4-8 grade tacher).

"The young people seem to be most attracted to fiery and bombastic styles of music. They also like music with which they can feel some relationship from past acquaintance or familiarity, such as a theme which has been used for a popular song or in a radio or TV commercial. Programming for the youth concerts has been generally good." (4-8 grade teacher).

"Selection of literature to be performed is most generally excellent. Orchestra does very commendable performance." (4-8 grade teacher).

"Being thoroughly familiar with the musical environment in our schools, the music selected, for the most part, has been beyond comprehension of the average student. Greater variety is needed to include some of the lighter modern works." (9-12 grade teacher).

Senior high vocal teachers

"Have a vocalist as soloist since the majority of the audience has contact with vocal music. A singer would allow them to identify easily and would also provide an educational stimulus."

"I believe one composition could be heavier. One piece of absolute music should be included on the program."

Student Likes and Dislikes

30 students from one high school responded to the student opinion Study questionnaire. All were members of the senior concert choir, 9 were brass or woodwind players, 3 were string players, 2 were guitarists and 1 was a percussionist. 7 members of the group played in school bands, 6 were orchestra members, and 2 played in jazz groups. They had been attending youth concerts for an average of 7 years.

When asked for their general opinions of the youth concerts, 21 responded positively and/or with reservations, and 9 considered them to be generally good. There were no negative responses.

All of the students had received preparation for concerts. 18 considered the preparation to be very valuable and 12 thought it somewhat helpful. 17 students attended the Orchestra's regular subscription concerts. 5 preferred youth concerts to the regular concerts stating they were more interesting because they were designed for young people; 7 chose the subscription concerts stating they found the music more interesting and enjoyed the adult atmosphere.

The students gave the following reactions to music they had heard in youth concerts:

EVANSVILLE TABLE NO. 4

STUDENT LIKES AND DISLIKES IN THE YOUTH CONCERT PROGRAMS
EVANSVILLE

Enjoyed Most	Enjoyed Least
Student soloists (15)	Some of the soloists (4)
West Side Story Overture (8)	Slow music
Modern light pieces (5)	Poor acoustics in Stadium (2)
Classics (5)	Poor orchestra intonation (2)
Moving numbers (2)	Long pieces (2)
Lively music (2)	Music 200-300 years old ( )

An invitation to make suggestions concerning concerts brought forth the following responses:

More music like West Side Story Overture (11)
Longer programs (5)
Separate concerts for high school and elementary students (4)
Familiar music (4)

"Having the concerts in the Stadium where the acoustics are very bad makes them sound like they're in another room."

"They are very good for all students, especially the non-musical ones. These non-musical individuals would probably not otherwise be exposed to great music. I enjoy them tremendously."

"I only go to regular concerts when they have something I especially like. The youth concerts are more generalized so I don't always enjoy them as much."

The Youth Concert Student Soloists

The Youth Talent Auditions are sponsored by the Orchestra and Women's Guild to encourage young instrumentalists of the area. Winners of the auditions are presented as soloists with the Orchestra in the City and Tri-State youth concerts.

Contestants must be enrolled as students in public or parochial schools, 6th grade through high school, and reside within a radius of 50 miles of Evansville. The contest is open only to advanced instrumentalists, including pianists. Students must perform a solo composition from the standard repertoire for which an orchestral accompaniment exists and is available. Cuts are permitted and performance time must not exceed six minutes.

STRING QUARTET CONCERTS

The Evansville Philharmonic Corporation assumed full responsibility for developing, operating and financing the small ensemble programs for the schools. In 1966-67, approximately 100 string quartet performances were presented in school auditoriums and gymnasiums during school time at no cost to the schools or students.

The Orchestra engages the four members of the quartet on a full-time basis for the season. Responsibilities of the players include the quartet work and serving as heads of their sections in the Orchestra.

The quartet concerts are available to schools for the asking. Scheduling was handled by the Orchestra and director of music education. Schools visited by the quartet during 1966-67 included:

39 grade schools
23 parochial schools
1 private day school
Several high schools

Age groups comprising the audiences included kindergarten and grades 1 through 12.

Some principals stated they had not been officially informed of the availability of the quartet.

The schools take no responsibility for doing pre-concert work in conjunction with quartet performances, and the Orchestra does not prepare or distribute program materials. One elementary classroom music specialist commented that there was urgent need for visual aids in conjunction with quartet concerts, and for advance information on music to be played.

The programs ranged in length from 30 to 45 minutes, were planned by the conductor and the first violinist, and consisted of discussion and demonstration of instruments, verbal comments about the music, demonstration of rhythm, form etc., opportunity for the students to see the instruments at close range and, in some cases, to touch and feel the instruments, and, of course, the actual music performances.

With the assistance of 15 sponsors who contribute approximately $14,000 annually to the quartet program, the Orchestra bears responsibility for costs of quartet performances. $1,500 was received from P.L. 89-10, Title I funds for 1966-67 performances.

One public school administrator made the following comments and suggestions concerning the quartet project:

"The value of this group is largely dependent upon two factors: first, Personnel; and second Program Material. The present quartet is composed of personable young men who appear at ease on stage, converse easily with the audience, display excellent musicianship, maintain audience interest and make their audience feel at ease. This year I have received numerous comments from faculty members who were formerly non-committal or openly critical of the quartet assembly programs.

"The program this year contained numbers that were familiar to the children and were mostly of a type that could be appreciated by the general student body.

"While the programs are planned for the entire pupil population as part of the general education program, they are of special significance for elementary string players and prospective string players.

"It would be helpful if string students could sit in the front of the auditorium for quartet concerts and, following the concerts, participate in a 20-30 minute question and answer period with the musicians."

FINANCING (For up-dating, see page 455)

Financing of the Evansville Philharmonic youth education program, including City school youth concerts, Tri-State youth concerts, and the 100-odd string quartet performances in the schools presented an interesting situation.

The students have access to the entire free program without the schools assuming any financial responsibility for it, yet there seems to be a prevailing climate of apathy, and in some cases actual resistance, to making the fullest possible use of the educational potentials of the program on the part of, at least, some of the school administrators and teachers.

As stated in the historical review of Evansville youth concerts, the Evansville Philharmonic Corporation meets a significant portion of youth concert costs from the Orchestra's general funds.

The Whirlpool Corporation and the Evansville Courier contributed a total of approximately $3,500 towards the total cost of $8,000 for

the 1966-67 youth concerts. The Orchestra Corporation funded the difference of approximately $4,500 from its general operating funds.

Evansville youth concerts represent approximately 10% of the Orchestra's total expenditure for the year whereas the total income for the youth concerts represents only 4%.

In other words, the Orchestra Corporation is voluntarily making a significant investment in terms of time, money, work and responsibility in youth education projects for the sole purpose of augmenting school music facilities by giving students at least some opportunity to hear a live symphony orchestra playing music representative of the best in orchestral literature. Opportunity exists for the schools to make greater use of the program through more effective coordination of the concert project and the official music curriculum.

EVALUATIONS, COMMENTS, AND SUGGESTIONS

When asked to comment on the effect of the youth concerts, a group of instrumental specialists and vocal teachers replied as follows:

EVANSVILLE TABLE NO. 5

RATINGS OF THE EFFECTS OF YOUTH CONCERTS

	Favorable	Not Evident	Unfavorable
Influence upon attracting new students to study of music (recruiting)	5	6	0
Influence upon students' attendance at regular series concerts	4	11	0
Influence upon students' conduct in rehearsals and concerts of student performing groups	6	4	0
Influence upon students' general enthusiasms for music	15	1	0

Elementary Classroom Music Specialists

Specific suggestions relating to the youth concerts included the following:

"I hope the time will come when it will be possible to have more than one concert a year."

"I wish the 5th graders could attend as this is the starting point of our regular instrumental program."

"I doubt that many students have a burning desire for classical music kindled in them from this one concert per year. Maybe we hope that they will at least be a little more tolerant of classical literature."

"Education in the fine arts is just as worthy as many other things we do in education. Our present program is about the most practical way to expose our pupils to high quality live music. It is worth using school time for."

"The limited time for the program precludes adequate explanations of orchestra instrumentation, program notes in depth, etc. Regardless of pre-teaching units and follow-up in the classrooms, these would be of interest and value at the time of performance."

"While the present concerts meet general and intended goals, improvements could be made. Some classroom and subject matter teachers resent giving up their classroom time and the necessity to chaperone buses of pupils. Even though the teacher may not openly show this attitude, many pupils are sharp enough to recognize even a hidden resentment and this can defeat the purpose of the program - to instill an appreciation of music and a desire to attend concerts."

Suggestions:

"Early in the school year have the best qualified person (vocal teacher, instrumental teacher, or building principal) discuss the string quartet and youth concert program with the building faculty. This discussion should include such points as: the value of liberal arts education; the contribution of these programs to liberal arts education; the necessity for these programs to be conducted as they are; the mechanics and problems involved in an activity of this magnitude. In short, 'sell the program'."

STUDY OF YOUTH CONCERTS IN NEW HAVEN, CONNECTICUT

Field Workers: Martin LeBeau, Music Education Specialist
Franz Bibo, Orchestra Research Specialist

REPORT OUTLINE — Page

Fact Sheet 473

New Haven Symphony Orchestra Youth Concerts, 1966-67 Summary . 474

History and Philosophy of the Youth Concerts 475

Procedures Used 476

- Concert Planning 476
- Scheduling 477
- Promotion 477
- Ticket Sales and Distribution 477
- Transportation 477
- Audience Supervision 477
- Concert Preparation 477
- High School Concerts 478

Programming 479

Financing 481

Ensemble Concerts 482

Dress Rehearsal Series 482

Competition for Student Soloists 483

General Comments and Suggestions 484

FACT SHEET - NEW HAVEN, CONNECTICUT

THE CITY (See also Appendix D)

Population Data (1960)
Corporate population: 151,000 (1965)
Metropolitan area: 303,400

Whites in corporate population 85.1%
Negroes in " " 14.5%
Other non-whites in " 0.4%

Economic Base (1960) *
Manufacturing

Income Data
Median family income $5,864
16.6% of families earned less than $3,000 (annual)
15.4% of families earned over $10,000

Education Data (1960)
Of New Haven residents 25 years or older:
8.8% had completed less than 5 years of school
38.2% had completed high school or more
Median number school years completed - 10.1 yrs.

THE ORCHESTRA - THE NEW HAVEN SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$202,000
Total number of musicians	80
Total number of concerts played	34
Total number of youth concerts played	26
Estimated gross attendance at youth concerts	29,500

President : Beekman C. Cannon
Music Director: Frank Brieff
Manager : Harold Kendrick

Conductors of youth concerts: Frank Brieff
Harry Berman

Coordinator of youth concerts: Mrs. Marjorie Shutkin

(Note: School data was not available for the New Haven study)

* Designated major poverty area (1966) - 1 with 50,000 persons

SUMMARY OF 1966-67 NEW HAVEN SYMPHONY ORCHESTRA YOUTH CONCERTS
(2 series)

1. Young People's Concerts

Number	12 performances, 3 different programs
Conductor	Harry Berman
Sponsorship	New Haven Symphony Orchestra Association
Financing	Sale of tickets, City of New Haven
Attended by	Any student purchasing a ticket
Performed in	Hillhouse High School, capacity 1,000
Time	Saturdays, 11 AM, 1 PM
Admission	Single tickets - $1.25 Series tickets - $3.00 for 3 concerts

2. High School Concerts

Number	14 performances, 2 different programs
Conductor	Frank Brieff
Sponsorship	New Haven Symphony Orchestra Association
Financing	William Inglis Morse Trust, plus modest payments by schools in metropolitan area outside New Haven
Attended by	Students in schools in which concerts are given
Performed in	7 different high schools and junior highs
Time	School days, morning
Admission	Free

RELATED EDUCATIONAL ACTIVITIES

1. Dress Rehearsals for Orchestra's Subscription Concerts

Number	Varies, up to 7 per season
Conductor	Frank Brieff
Financing	Admission - $1.25, per student
Attended by	Primarily college and high school students
Performed in	Woolsey Hall

2. Ensemble Concerts in the Schools

Number	21 performances

HISTORY AND PHILOSOPHY OF NEW HAVEN SYMPHONY CONCERTS FOR STUDENTS

The New Haven Symphony concerts for students are included in this Study as an example of one way in which an educational program of significant scope can be carried on by an orchestra without participation or interest in the project on the part of the central administration of the city's public schools.

The New Haven Orchestra's educational program has been developed, presented and financed entirely as the result of the initiative of the Orchestra organization and various individuals associated with it.

The New Haven Symphony is one of the oldest orchestras in the nation, having been established in 1895 as the result of action taken by a group of musicians. A second orchestra, the New Haven Civic Orchestra, formed in 1931, merged with the Symphony in 1936 to form the present New Haven Symphony Orchestra, Inc.

Through the initiative of Harry Berman, a violinist in the New Haven Symphony, the Saturday Young People's Concerts were launched in 1933. Mr. Berman has served as conductor for the Young People's Concerts from the outset and has been largely responsible for their development and expansion.

For many years, (1933-1960) 3 concerts were presented annually at Woolsey Hall, the Orchestra's regular concert hall (seating capacity of 2,700), and were financed from ticket sales. Feeling that the hall was too large for optimum results, the Orchestra moved the concerts to Hillhouse High School Auditorium (seating capacity of 1,000) in 1961, and began giving two performances of each program the same day even though the change materially increased costs.

The series now (1967) consists of a total of 12 performances, 3 different programs, each played for four different audiences. The concerts are intended to offer a combination of entertainment and educational experience, and are successfully financed from ticket sales and a $5,000 annual grant from the City of New Haven.

In 1952, the trustees of the William Inglis Morse Trust (local trust fund), concerned over the fact that so little music was available to high school students, made a grant to the Orchestra to cover all costs of presenting several concerts in high schools each year.

The Orchestra immediately offered the concerts (totally free) to the New Haven City school system which had very little interest in them. The Association then offered the concerts to suburban school systems which enthusiastically accepted them. In 1966-67, the series consisted of a total of 14 performances, 2 programs, each presented in 7 different schools.

Recently, however, individual schools within the New Haven system have requested the Orchestra to present concerts for their students. As a result 10 of the 14 1966-67 in-school concerts were presented in New Haven junior high and senior high schools.

It was reported that the recent interest of New Haven schools was sparked largely by various anti-poverty programs that have been undertaken in the City.

Through the years, the Orchestra Association has looked upon presentation of concerts for young people as a part of its normal community opportunity and obligation. The sense of obligation in this matter was heightened by the lack of musical opportunities made available to students in city public schools.

Therefore, regardless of lack of interest on the part of the school system's central administration, the Orchestra Association simply went ahead on its own to develop, promote, and finance concerts for young people.

The school situation was undergoing various changes at the time the Study was being made, and it is hoped and anticipated that in the future there will be joint work between the schools and the Orchestra in conjunction with educational concerts and related activities.

NEW HAVEN SYMPHONY ORCHESTRA STUDENT CONCERT PROCEDURES

THE YOUNG PEOPLE'S CONCERT SERIES

Concert Planning

General plans for the Young People's Concert Series are developed by a concert planning group consisting of Mr. Berman (conductor for the series), the Orchestra manager, the Orchestra's coordinator of educational activities, and 2 members of the Orchestra's Women's Auxiliary. Directors of music education are invited to attend the planning session each year.

Scheduling

Scheduling is handled by Orchestra management. Concerts are presented throughout the year, and concert dates are coordinated with schedules of the playing personnel.

Promotion

The Orchestra management handles promotion for concerts, making use of various public media including newspaper feature articles and ads, radio and TV announcements, publications of special youth concert brochures, with announcements being made in some public schools through the efforts of members of the Women's Auxiliary and PTA.

Ticket Sales and Distribution

Orchestra management directs and supervises sale of tickets. Members of the Women's Auxiliary provide the sales force and make direct contact with PTA groups in individual schools. The full capacity of the house is sold for all concerts.

Students attending suburban area schools purchase a high percentage of the season tickets.

The United Curriculum Service distributes tickets that are provided from funds raised by the Orchestra to enable indigent children to attend concerts. Some teachers observed that a more uniform method is needed for issuing complimentary tickets.

Transportation

Generally speaking, transportation is a personal responsibility of students who attend. PTA arranged for bus transportation for students from some suburban areas.

Audience Supervision

The Orchestra Association engages professional ushers who, with some assistance from members of the Women's Auxiliary, supervise the audience during concerts.

Concert Preparation

Concert preparation of students as a planned or centrally directed activity does not exist although an individual teacher

may do something about it from time to time. Neither Orchestra or schools prepares or distributes pre-concert study materials.

The Orchestra purchases records for limited distribution in some schools in the hope that they may be played for children prior to concerts.

Both the Orchestra manager and music director view pre-concert study as "absolutely essential" if full value is to be realized from student concerts. Conductor of the Youth Concert Series stated that, based on his observation of student audiences for many years, he is convinced the children have had absolutely no preparation.

High School Concerts

In 7 different junior and senior high schools, a 50-piece orchestra plays two free concerts per year. (Total of 14 performances). In some schools, all students attend. In others, it is necessary to restrict attendance according to concert seating capacity. The concerts are presented during school time (8:40 AM) and are conducted by the Orchestra's music director, Frank Brieff.

Planning for High School concerts is undertaken by the music director, the manager, and various leading musicians in the area who are invited to serve as consultants.

The Orchestra is commissioning several 5-minute works especially for use in High School concerts.

Scheduling is handled by Orchestra management in consultation with individual schools requesting concerts.

No pre-concert study materials are prepared either by the Orchestra or the schools and, apparently, little is done in preparing students for concerts.

School personnel responses to Study inquiries included the following observations and suggestions:

> "Verbal comments were not complete enough to provide an educational basis from which students might attempt to understand the music especially in view of the lack of pre-concert study."
>
> "Effectiveness of the concerts was reduced due to the fact that the programs included music written for a full symphonic complement of musicians, but only a small ensemble (approximately 50 musicians) was available to play the high school concerts." (Noted especially in reference to repeats of works

played on the Orchestra's subscription series concerts for adults.)

"One school observed difficulties encountered in school schedules due to late arrival of musicians and subsequent delayed starting time for the concert."

PROGRAMMING

Young People's Concerts

Programming policies reflect the influence of three basic factors: (1) programs must be devised that will attract voluntary ticket purchases by students and their parents; (2) students are given no preparation for concerts; (3) students of all ages (from grades 1 - 7) attend the concerts.

Under these circumstances, the Young People's Concert conductor feels that use of special attractions and visual aids is important - especially during the second half of the concerts. The manager feels they are "indispensable" for young audiences.

Concert themes are used to aid in discussing the program for and with students. Contemporary music is not especially stressed.

Brief verbal commentary (approximately 5 minutes for a 50 minute program) is prepared by the conductor, but is presented by a person engaged for this purpose.

Student participation is limited. A student contest winner is presented in one program (4 performances) each year. Although there is no advance preparation for group singing, a student singer directs the audience in at least one song that the Orchestra plays with the children. Words of the song are printed in the program.

Programming also must take into account the limitations of playing personnel inasmuch as only about 50 of the Orchestra's musicians are available to play for daytime concerts.

High School Concerts

The music director, who serves as conductor for the High School Concerts, feels the purpose of the concerts is (1) to prepare students

to become adult concert goers; (2) to widen their horizon; and (3) to expose the students to cultural experiences. In order to try to fulfill these purposes, the music director considers that the programs should be designed to instill in students a feeling for the best in music, to give them a sense of our great musical heritage and, hopefully, "to stimulate the students to think."

The programs are drawn from basic orchestral literature, often emphasize contemporary works, and one program each year features the winner of the William Inglis Morse Trust for Music contest.

The conductor presents his own verbal comments and keeps them very brief. He does not formally prepare them in advance, preferring to "get the feel of the individual audience" and shaping his comments accordingly. Concerts are approximately 50 minutes in length.

Comments by teachers

Due to the disruption in administration of the school music department, it was not possible to follow the customary Study procedures in obtaining evaluations, comments and suggestions on student concerts from teaching and administrative personnel. From a limited number of interviews and completed Study questionnaires, however, some suggestions and comments were obtained.

Of 6 secondary instrumental specialists who responded, 3 considered music played for the Young People's concerts to be suitable, with the other 3 somewhat undecided; 4 expressed a wish to have a voice in evaluating concerts; 3 were not convinced that the purposes of the concerts were being met.

Individual comments on programming from vocal and instrumental specialists included the following:

1. "The teachers in the area in which the Symphony is playing should be involved in the music selection."

2. "Suggest an educational concert with explanations and examples which are familiar to the audience."

3. "More program music. Less emphasis on movements from various symphonies. Short pieces."

4. "All too often the program is over the students' heads. Proper preparation could create a liking rather than a dislike for what is presented."

5. "I personally feel that exposure to a variety of musical fare is important for young audiences. The

New Haven Symphony had presented such a variety at our school concert programs."

6. "More performing of standard works."

FINANCING

Young People's Concerts

Annual costs of the 12 Young People's concerts total between $17,000 and $18,000 exclusive of administration and basic overhead expense. Income from the following sources customarily approximates out-of-pocket costs:

Sale of tickets	$12,000	Approximate
Grant from City of New Haven . . .	5,000	
Other contributions	1,100	
	$18,100	

High School Concerts

Since their inception, High School concerts have been financed from funds made available for that purpose by the William Inglis Morse Trust. The Trust has been making $18,000 available annually to cover costs of 14 concerts.

The New Haven Symphony is one of some sixty orchestras having received challenge grants from the Ford Foundation for the purpose of establishing or expanding endowments. Since it is anticipated that the Orchestra will have additional funds at its disposal from this source, the Morse Trust plans to phase out its support of the High School concerts during the next five year period. The grant for 1967-68 has been reduced by $3,000 in accordance with this plan.

In order to meet costs at this time it is, therefore, necessary for the Orchestra to request those schools outside of New Haven that wish concerts to make modest payments toward their costs. In no case were students asked to pay admission to the concerts.

ENSEMBLE CONCERTS

The New Haven Symphony initiated ensemble concerts in 1966-67. Two performing units from the Orchestra - a string quartet and a woodwind quintet - were made available to schools wishing to book performances and willing and able to meet the performance fee which ranges between $50 and $85 depending on the number of musicians and travel distances involved.

The ensemble concerts are sponsored by the Orchestra Association with management having full responsibility for bookings, scheduling, promotion and financing.

Supervision of programming is the responsibility of the Orchestra's music director.

The advent of the ensemble performances was a harbinger of an enriched elementary and secondary school picture if the enthusiasm of the musicians to work up meaningful instrument demonstrations and concerts of appropriate music were any measure of future success.

DRESS REHEARSAL SERIES

For several years, the Orchestra Association has followed the practice of selling tickets to students for the final (dress) rehearsals for the Orchestra's subscription concerts. Until 1966-67, rehearsal ticket prices were 50¢.

In 1967-68, the price was raised to $1.25, and students were urged to purchase tickets for rehearsals for practically the entire series at the series rate of $1.00 each. ("Practically the entire series" because some guest artists will not give their approval for having a paid student audience at their rehearsals).

There has been some adverse reaction to the sharp increase in admission price as evidenced by the following observation made by a high school music teacher:

> "I have a suggestion concerning the student dress rehearsal for the New Haven Symphony. I feel that this once simple plan of having students pay 50¢ to hear a dress rehearsal has burgeoned into a huge profit-taking adventure for the Symphony in that not only has the price gone up, but also the tickets

are only available by subscribing to the whole series. Many students would like to attend one or two rehearsals, but cannot afford the series. The result is that the college students have taken over and the high school students are left without a chance."

(Note: Single admission tickets are always available. The Orchestra grossed $1,361 from rehearsal admission and netted approximately $800 profit from the project for the entire 1966-67 season.)

COMPETITIONS FOR STUDENT SOLOISTS

The Orchestra Association sponsors, administers and finances two different competitions for student musicians and presents winners as soloists in student concerts. One competition has been in operation for 15 years in order to give opportunity for outstanding young musicians of the area to be "discovered" and encouraged to pursue musical careers. Some winners have gone on to national competitions in later years, one being declared winner of the Marjorie Merriweather Post Competition.

	Young People's Concert Committee Contest	William Inglis Morse Trust for Music Contest
Eligibility	Open to violinists, pianists, cellists, flutists, oboists, clarinetists attending a private, parochial or public school in the New Haven area in a grade no higher than 8th.	Open to players of the same instruments who are attending high schools in the area and who will not graduate before May of the year of the contest.
Performance Requirements	Play from memory a movement of any standard concerto or composition originally written for solo instrument and orchestra, and one solo composition.	Same
Registration Fee	$1.00	$3.00

Award	Opportunity to appear as soloist with the Orchestra at a Young People's Concert, plus cash award to be determined by the Committee.	Opportunity to appear as soloist with the Orchestra at several High School concerts, and a cash award of $200.00.

GENERAL COMMENTS AND SUGGESTIONS

Although it was not possible to follow usual Study procedures in obtaining reactions from teachers and school administrative personnel, interviews and limited survey methods brought forth some interesting comments and suggestions:

> "Concerts should be geared to that vast percentage who do not like music. They should be informal and informative as opposed to formal and music performed for music's sake."
>
> "An educationally effective youth concert is one that relates to the individuals to whom the performance is given. Only when there exists active communication between performers and audience can education occur."
>
> "Rapport is lost when the look of disdain replaces the 'understanding' smile of appreciation when a performer's efforts are not greeted with enthusiastic applause."
>
> "At present, youth concerts are given to the youngsters, not for the youngsters. Allow youngsters to express their views on what should be presented. Allow music educators, not only musicians, to express their views on that material which could and/or should be presented."
>
> "The orchestra should play more youth concerts. More publicity should be given to them."
>
> "Program notes should be forwarded to the teachers."

"There should be some communication between the conductor and the audience."

"Narration should be improved."

"Mr. Brieff establishes a fine rapport with our student audience. There is an obvious display of mutual respect."

"Music is NOT a universal language. Any complicated art form should be explained and understood."

The remarks of the choral director at the West Haven High School were deemed worthy of repetition here because they express so well the feelings held by a vast majority of the distressingly few music educators who took the time to thoughtfully answer the questionnaire given to them by the research specialist.

"For youth concerts to fulfill their goals of increasing an interest in music and for instilling an excitement in attending concerts, much has to be done. I feel that the majority of students mildly enjoy the concerts, but none are really excited and motivated to go any further, and this is where the program fails. The students have a 'take it or leave it' attitude.

"Why? I feel that students have to be afforded the opportunity again and again - that a program should be worked out for the students to attend concerts all through their school years - concerts that are appropriate for their age level. In this way musical growth will be possible. An isolated concert, ill-planned, here and there, accomplishes nothing. The more they attend, the more familiar it all becomes and with this there will be greater possibilities for concerts to become a meaningful part in their lives. In a sense I am saying that they need to be conditioned to good music, and by conditioned I mean for music to become a regular part of their lives. I feel this is very important! If we just consider the fact that most students who enjoy fine music have been exposed to it at home - we realize that musical taste does come from a certain over-exposure - a conditioning.

"We have to over-expose the students to music in a planned way. Offering youth concerts on a Saturday in a neighboring city is not enough. They must have concerts that are freely accessible to them - in school, during school time. Later on they will be interested enough to go on their own but that interest has to be developed.

"We must realize that we could treat music like the other arts, i.e., the dramatic. For we are competing with the popular. Students get that music free and are not crying out for more music. Consequently a trip to the theatre will be more appealing than a trip to a concert. They will pay to attend the Shubert theatre but not to attend Woolsey Hall (the concert hall).

"Therefore, we must make the concerts free of cost and very accessible to them. We must realize that they are conditioned by the rhythmic excitement of popular music and are at very primitive state in their musical development. We have hard work ahead if we expect them to go where the music is. The music has to come to where they are.

"I would be eager to serve on any committee for the purpose of improving and clarifying the goals of these concerts."

The principal of West Haven High School is very insistent that cultural opportunities be made available to his students. Performances by outside groups such as the Orchestra, opera groups, ensembles, etc., are financed from the school's activity funds. For 20 minutes daily during homeroom period, classical music is played for all students via the school's public address system. (Note: West Haven is a separate municipality and has its own school system.)

Student Reactions

A sampling was made of opinions of 12 students of one suburban area high school in which the Orchestra plays concerts. Mainly choral students, some of them played instruments, and, as a group, had attended both Young People's and High School concerts for an average of 3.2 years.

5 students considered the concerts to be "good" without reservations; 5 others liked them with some reservations. 2 were frank in their dislike of the concerts. Only 2 students received concert preparation in their classes, and only 1 reported post concert activity. 3 of the 12 attend regular adult series concerts.

NEW HAVEN TABLE NO. 1.

STUDENTS LIKES AND DISLIKES RELATIVE TO STUDENT CONCERTS

Most Enjoyable	Least Enjoyable
The younger kids liked the puppets and dancers	Screeching modern music
Performances by our own peers (2)	Long slow pieces (3)
The conductor's comments	Some of the explanations
Orchestral instruments in combination	
Fast "songs" (pieces)	
"The Question", by Charles Ives	

STUDENTS' SUGGESTIONS FOR IMPROVING YOUTH CONCERTS

1. Use folk or rock'n roll groups (3)
2. Use Broadway musicals and Italian opera
3. Have more student solos (2)
4. More audience participation
5. Use visual aid. (This student had experienced concert preparation elsewhere that took the form of viewing filmstrips of "Peter and the Wolf", and "The Firebird Suite".

STUDY OF YOUTH CONCERTS IN PASADENA, CALIFORNIA

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialists

REPORT OUTLINE — Page

Fact Sheet 489

Pasadena Schools, Summary 490

Music Education in Pasadena Public Schools 491

Pasadena Symphony Orchestra Youth Concerts, Summary 493

History and Philosophy of Youth Concerts in Pasadena 494

Pasadena Area Youth Music Council 495

Procedures Used in Conjunction with Youth Concerts 499

- Concert Planning 499
- Scheduling 499
- Promotion 499
- Ticket Sales 500
- Attendance 501
- Audience Supervision 501
- Printed Programs 502
- Transportation 502
- Concert Preparation and Follow-up 502

Programming 503

Financing 505

Ensemble Concerts 507

Pasadena Symphony Related Educational Activities 509

FACT SHEET - PASADENA, CALIFORNIA

THE CITY

Population Data (1960)	Corporate population	116,407
	Metropolitan area (Los Angeles County)	6,918,300
	Whites in corporate population	84.6%
	Negroes in " "	12.5%
	Other non-whites in "	2.9%
Economic Base (1960)	Research and development in electronics and missiles: manufacturing	
Income Data (1960)	Median family income - $6,922 15.2% of families earned less than $3,000 (annual) 28.5% of families earned over $10,000 (annual)	
Education Data (1960)	Of Pasadena residents 25 years or older: 3.1% had completed less than 5 years of school 59.5% had completed high school or more Median number of school years completed 12.4 yrs.	

THE ORCHESTRA - THE PASADENA SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$105,707
Total number of musicians	82
Total number of concerts played	10
Total number of youth concerts played	2
(Plus 2 opera performances)	
Estimated gross annual attendance at youth concerts . . .	6,000

President:	William B. Rodiger
Conductor:	Richard Lert
Manager:	Miss Helen Martin
Youth concert) conductors)	Lauris Jones, Ass't conductor
	Eugene Ober, Ass't conductor

PASADENA SCHOOLS - SUMMARY (1966-67)

Public school system enrollment	44,330
Non-public school enrollment	12,605
Total school population (through high school)	56,935

Pasadena Public Schools

Superintendent:	Robert E. Jenkins
Director of music education:	H. Leland Green
Coordinator of youth concerts:	H. Leland Green

Per pupil expenditure (annual)	$694.49
Grade structure: K-6, 3-3-2	

Elementary schools, grades K-6	28
Handicapped children, Roosevelt School	1
Junior high schools, grades 7-9	5
Senior high schools, grades 10-12	3
Continuation high school, part-time students	1
Pasadena City College, grades 13-14	1
Total	39

FM Radio Station, school-operated

Non-public Schools

Parochial schools	11
Other private schools	20

Representative Educational and Cultural Organizations

Ambassador College
California Institute of Technology
Fuller Theological Seminary
Pasadena City College
Pasadena College
Pacific Oaks College

Coleman Chamber Music Assoc.
Pasadena Area Youth Music Council
Pasadena Symphony Orchestra
Festival of the Arts
Art Museum
Children's Museum
Huntington Library and Art Gallery
Public Library
Pasadena Community Playhouse

MUSIC EDUCATION IN THE PASADENA PUBLIC SCHOOLS

PASADENA TABLE NO. 1

MUSIC EDUCATION STAFF - PASADENA CITY SCHOOLS (Total Staff 37)

DIRECTOR OF MUSIC EDUCATION
(Music Coordinator)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
2 classroom music consultants	5 instrumental specialists in 27 schools
Junior High	
1 Vocal 2 General Music 6 Vocal-General Music in 5 schools	5 instrumental specialists in 5 schools
Senior High	
3 Vocal teachers in 3 schools	4 instrumental specialists in 3 schools

9 teachers - Junior college
Composer in Residence

Elementary and Secondary Music

Classroom music was taught by classroom teachers with the help of two consultants who visited rooms when needed or when asked, averaging about eighteen classes a week.

Instrumental music was taught in all but the school for physically and mentally handicapped children. An honors orchestra provided a challenge for the more capable student.

Junior high school general music and art were required for one semester each in the 7th grade, but students in instrumental music classes were excused from the general music requirement.

Piano instruction for beginners was a unique offering at all 3 grade levels.

An extensive general music guide listed and outlined the various units to be taught in general music class, with instruments of the orchestra, program and absolute music, chamber music, form and contemporary music representing several areas of exploration. The guide illustrates some of the thinking that has gone into the listening program and its relation to community music.

PASADENA TABLE NO. 2

MUSIC EDUCATION CURRICULUM - PASADENA CITY SCHOOLS

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (P-6)	Beginning Strings (4) Beginning Winds (5) Intermediate and Advanced Instruction Orchestra
Junior High	
General Music - Required (7) Intermediate Glee Club (8-9) Advanced Glee Club (8-9) Chorus (8-9)	Beginning, Intermediate and Advanced Bands (7-9) Beginning, Intermediate Advanced Orchestra (7-9) Piano (7-9)
Senior High	
Boys' Glee Club Girls' Chorus Girls' Glee Club A Cappela Choir Vocal Ensemble Voice	Band - 2 years Orchestra - 1 year Advanced Band Advanced Orchestra Instrumental Ensembles Piano - 1 year Advanced Piano 2 years Organ
Music History and Theory - 1 year Music Listening - 1 year	

SUMMARY OF 1966-67 PASADENA SYMPHONY YOUTH CONCERTS

The Pasadena Symphony Youth Concerts are presented as a part of a coordinated series of music events for young people under sponsorship of the Pasadena Area Youth Music Council.

1. Pasadena Symphony Youth Concerts

Number:	2 performances, 1 program
Conductor:	Eugene Ober, Assistant Conductor
Sponsorship:	Pasadena Area Youth Music Council, and Pasadena Symphony Juniors
Financing:	Ticket sales Pasadena Symphony Juniors fund raising project
Attended by:	Any student purchasing a ticket
Performed in:	Pasadena Civic Auditorium, capacity - 3,000
Time:	Sunday, 2:00 PM and 3:30 PM
Admission:	$2.00 for four events
Transportation:	Personal

2. Pasadena Symphony presented in Youth Opera

Number:	2 performances, 1 opera
Conductor:	Lauris Jones, Assistant Conductor
Sponsorship:	Pasadena Area Youth Music Council, and Junior League of Pasadena
Financing:	Ticket sales Junior League of Pasadena
Other data:	See above

PASADENA AREA YOUTH MUSIC COUNCIL EVENTS - 1967

Each event is presented twice on a Sunday afternoon, in the Pasadena Civic Auditorium. Season ticket for 4 events $2.00, include admission to:

1. Los Angeles Philharmonic Orchestra Youth Concert,
   Presented by Pasadena Junior Committee of the Philharmonic

2. Children's Opera Performance (Pasadena Symphony Orchestra)
   Presented by the Junior League of Pasadena

3. Pasadena Symphony Youth Concert,
   Presented by Pasadena Symphony Juniors

4. Chamber Music Concert
   Presented by Coleman Chamber Music Association

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN PASADENA

In reviewing the history and philosophy of youth concerts in Pasadena, three factors emerge as having been especially significant:

1. Proximity of Pasadena to Los Angeles: Pasadena, located in Los Angeles County, is an integral part of the total Los Angeles metropolitan complex. Freeways and public bus sustems link the various communities together in such a way that Pasadena students have relatively easy access to many cultural events presented for young people in Los Angeles including Los Angeles Philharmonic youth concerts.

2. The fact that many of the world's leading musicians, composers, artists, writers, actors and scholars live in the metropolitan area serves to heighten the general interest in, and awareness of cultural activities and developments throughout the Pasadena area. These factors are reflected in the inclusion of cultural activities in the curriculum of the public schools.

3. The influence of Dr. Richard Lert on the musical taste of the community: Dr. Lert, one of the great conductors of the world, has served as musical director of the Pasadena Symphony Orchestra and Chorus for more than 30 years. More than 400 young persons who have come under his influence have gone into music professionally, as performers, composers, conductors or teachers. He conducted the Pasadena Symphony Youth concerts for many years.

History

The Los Angeles Philharmonic Orchestra initiated youth concerts in Pasadena in 1926. Under sponsorship by the Junior League, the Los Angeles Orchestra presented from 1 to 3 concerts in Pasadena each year.

In return for the League's agreement to serve as underwriter for the concerts, the Pasadena Board of Education agreed to be responsible for selling two-thirds of the tickets, sales of the remaining third to be the responsibility of the League. Ticket prices ranged from 50¢ for unreserved seats to $3.50 for reserved seats.

This basic plan continued until 1937, when the Junior League felt "the cultural need in the community had been filled", and

the National Association of Junior Leagues of America was urging its chapters to assume greater responsibility for meeting welfare needs in each community.

Thereafter, Los Angeles Philharmonic youth concerts were sponsored by Pasadena-based units of the Philharmonic's widespread supporting organization including the Pasadena Junior Philharmonic Committee during recent years.

The Pasadena Symphony Orchestra played its first youth concerts in 1934 under the sponsorship of the Junior League of Pasadena which underwrote one concert each season until its discontinuance of sponsorship of youth concerts in 1937.

The Junior League of Pasadena resumed sponsorship of Pasadena Symphony Concerts for Young People in 1946. For the next 11 years, until the Area Youth Music Council was formed in 1960, the Orchestra presented, on the average, two concerts each year in the Civic Auditorium. The Junior League met all costs in connection with the concerts so the children could attend free.

Formation of the Pasadena Area Youth Music Council

For many years prior to 1960 several organizations in Pasadena were presenting their respective youth concerts including The Pasadena Symphony, The Los Angeles Philharmonic, The Coleman Chamber Music Association, and, from time to time, others as well.

Each organization conducted its own ticket sales, campaign for youth concerts, promotion, and drives for community support with resulting conflicts in dates, presentations and loyalties - to say nothing of the stress and strain these many valiant efforts placed on the public school system. Each organization, of course, requested the schools to give time and attention to publicizing the various events and, in many cases, to help in ticket sale procedures.

In 1960, under the leadership of Mrs. H. J. Van de Kamp, well known Pasadena civic leader and business woman, representatives of the various organizations that were engaged in presenting youth concerts together with a representative of the music education department of the Pasadena public schools met and formed the Pasadena Area Youth Music Council for the purpose of coordinating the work in the youth field.

Since that time a series of 4 different musical events for young people has been offered each year at a season ticket price of $2.00 (for children or adults) and has included back-to-back performances on a Sunday afternoon of the following:

1. Los Angeles Philharmonic youth concert
2. Pasadena Symphony youth concert
3. Children's Opera
4. Chamber music concert

The youth music series has not been an integral part of the public school music curriculum due to the fact that the concerts are not given during school time, and the number of children reached is small in comparison to the total school population. There has existed, however, close cooperation between the schools, the Youth Music Council and its participating organizations.

In addition to Sunday concerts sponsored by the Youth Music Council, a variety of classroom concerts has been presented in Pasadena public schools. Financing for all of these events has come from private sources rather than from public school funds.

THE PASADENA AREA YOUTH MUSIC COUNCIL - ORGANIZATION AND OPERATING PLAN

Purpose

"To further the music appreciation and education of Pasadena area youth through coordinated planning, sponsorship and production of annual musical programs."

Members of the Council

1. Financial sponsors:

   A. Coleman Chamber Music Association

   B. Pasadena Symphony Juniors - one of the supporting units of the Pasadena Symphony Orchestra

   C. Pasadena Junior Philharmonic Committee (one of the local supporting units of the Los Angeles Philharmonic Orchestra)

   D. The Junior League of Pasadena, Inc.

2. Non-financial sponsor:

   The Department of Music Education of the Pasadena City Schools.

3. Affiliated representatives - interested organizations or individuals may be invited to participate and currently include:

   A. Pasadena Council PTA
   B. District PTA
   C. Parochial schools
   D. Private schools
   E. Music Teachers Association

Basic Plan of Operation

Each of the financial sponsors is responsible for committing itself annually "to participate in planning, promoting, consummating and/or financing" a youth concert which, together with presentations of the other participating organizations shall constitute the youth concert series.

Work of the Council is handled by the officers and the following committees:

1. Publicity Committee - composed of one representative from each financial sponsor, plus the chairman.

2. Sales Coordination Committee - composed of one representative from each financial sponsor, and one representative from the Pasadena Council of the PTA, private, parochial and district schools respectively.

3. Program Committee - composed of a concert chairman from each financial sponsor and the Coordinator of Music Education (director of music education) of Pasadena City Schools.

4. Budget Committee - composed of the Council treasurer, and the concert chairman from each financial sponsor.

5. Concert Procedure Committee - to supervise ushering at each concert.

6. Donated Tickets Committee - to supervise contributions and distribution of donated tickets and donated funds.

7. Booklet Committee - to supervise the design, layout, and printing of the booklets containing program listings, program notes and tickets.

8. Fliers Committee - to prepare and distribute publicity fliers.

9. Nominating Committee

Financial Structure

Each financial sponsor (organizations presenting the concerts) must submit an advance production budget to the Council's budget committee. Inasmuch as revenue from sale of tickets does not meet total costs of the four presentations, it is necessary to decide upon the manner in which funds available for a current year shall be pro-rated among the organizations.

First demand upon available funds is coverage of the Council's expenses in connection with the printing of publicity materials, ticket-booklets, and modest incidental expenses. By agreement among the sponsors, it is the established policy to cover total costs of the chamber music concerts presented by the Coleman Chamber Music Association.

The remainder of the funds is then divided between the Junior League, the Pasadena Symphony and the Los Angeles Philharmonic sponsoring units to assist each of these organizations in meeting concert production costs. The amount of money allocated to each is established by mutual agreement. Customarily, the Junior League meets a greater portion of its costs for the annual production of the children's opera (ballet instead of opera performance for 1967-68), than does either of the orchestra organizations.

None of the organizations may receive from the Music Council any amount over the actual cost of producing a youth concert. Should a deficit occur at the end of a fiscal year, it shall be shared equally by the financial sponsors. Should surplus funds remain at the end of the fiscal year, they shall be divided on an equal basis to those financial sponsors that have not already received 100% of their concert costs.

PROCEDURES USED IN CONJUNCTION WITH YOUTH CONCERTS

Planning and Evaluation of Concerts

The director of music education of the Pasadena City schools confers with the program chairman of each organization and approves all programs presented under sponsorship by the Youth Music Council.

The Pasadena Symphony youth concert planning committee includes the assistant conductor (who, in turn, confers with the Orchestra's music director) and representatives of the Pasadena Symphony Juniors (organization of young women who help support the Orchestra's youth concerts).

There is no channel for direct involvement of teachers in concert planning. Of 27 teachers responding to Study questionnaires concerning their interest in having a voice in concert evaluations and planning, 12 indicated interest in doing so; 15 stated they had no desire to do so.

Concert Scheduling

Scheduling of the concerts is handled by the Youth Music Council and was as follows in 1966-67:

November - Los Angeles Philharmonic youth concert
December - Children's opera
January - Pasadena Symphony youth concert
February - Chamber music concert

All performances are presented at the Civic Auditorium on Sunday afternoons at 2:00 PM and 3:30 PM.

The possibility of presenting concerts during in-school time was discussed with teachers. Of 34 responding to Study questionnaires, only 6 teachers stated they would object to in-school time concerts. One elementary classroom teacher stated she objected to concerts on school time, "because our teaching day is already heavily loaded with interruptions and students being released for a variety of activities."

Promotion

The Youth Music Council is responsible for promotion and publicity for the total series of youth music events during the fall ticket sale campaign. During the year, each sponsoring organization is responsible for publicity concerning its own concert or production.

Through the help of the PTA, the Council distributes to the schools one-page announcements, that include listing of dates and events, and a ticket order form. The children are expected to take the fliers home so that parents may send their orders to the Council. Fliers were distributed only to music students in junior high schools. 9 of 13 music specialists reported difficulty in getting word about the concerts to junior high school students not enrolled in music classes.

In addition, the Council makes use of customary publicity through newspapers, radio/TV, organizations' newsheets, bulletin boards, school assembly announcements, etc.

The amount of publicity accorded the series in any given school apparently was directly proportional to effort made by the PTA music committee chairman of that school.

Ticket Sales

School personnel and/or PTA groups have been involved in handling ticket sale money for youth concert tickets, off and on, for nearly 40 years. The PTA, as an affiliated member of the Youth Music Council, handled the youth concert series ticket sales from 1960 to the fall of 1966 when a re-study of the PTA by-laws resulted in an interpretation to the effect that the PTA was not authorized to handle funds.

This change in procedure created an emergency just prior to the 1966-67 ticket campaign and it was decided that all season tickets would have to be purchased via mail orders to the Music Council office, with a resulting 23% drop in sales. Whereas in 1965-66, season ticket sales totalled 6,000 (capacity of the house for two performances), they totalled approximately 4,600 in 1966-67.

Ticket prices are $2.00 for the series of 4 concerts (for either adults or students), and 75¢ single admission.

In Pasadena, "tickets" really mean "booklets" - attractive 20-page, 5½ x 8½ inch booklets with enamelled paper covers. Tear-off tickets (one for each concert) form a fold-out on the back cover. The student purchaser is expected to keep and use his booklet throughout the season.

Contents include brief notes on concert manners, orchestra seating chart using drawings of instruments in each orchestra section, program page and program notes for each concert, a brief listing of correct pronounciations for musical terms ("scherzo - SCARE-tso, Haydn - HIGH-den, trio - TREE-oh", etc.), and attractive illustrations.

Preparation of the booklets is a cooperative venture coordinated by the Youth Music Council. The program chairman of each participating organization is responsible for providing copy for program pages. The director of music education provides information for program notes. The Youth Music Council is responsible for editing, publishing, and distributing booklets to ticket purchasers. Costs of publication are covered as a part of the overall youth concert series production expenses.

Children scheduled to attend the 2:00 PM concerts receive booklets printed in red and black; those who are to attend the 3:30 PM concert receive booklets printed in blue and black. Unless ticket orders specify a time preference, students from city schools are automatically assigned to the early concert, and those from suburban areas to the second concert.

Attendance

Although attendance was not as large in 1966-67 as in previous years due to a change in ticket sale procedures, the concert series customarily is sold out, with attendance running to the full capacity of the 3,000 seat house for each of the two afternoon performances (total attendance of 6,000).

Lack of sufficient seating capacity for all students wanting to attend was a matter of concern for principals of some elementary schools who stated they felt provision should be made to accommodate more children at each concert or that more concerts should be given.

Inasmuch as the majority of tickets are sold on a season ticket basis this means, of course, that the majority of students attending go to all four events, thereby giving a maximum gross attendance of approximately 24,000 persons throughout the year, but a total audience of approximately 6,000 different individuals.

24 of 25 elementary classroom teachers who responded to Study questionnaires stated that 25% or less of their students attended. Reasons mentioned for this limited participation included parental and/or student disinterest (most frequently mentioned), and the fact that the concerts are not presented during in-school time.

Audience Supervision is handled by the Concert Procedures Chairman of the Youth Music Council with participation by members of the organization that is presenting the concert on any given day. Audience behavior was considered to be "good" or "excellent" by the 33 teachers responding to Study questionnaires.

Printed Programs are not used although many students bring their youth concert season booklets containing program listings and notes. Teachers responding to Study inquiries were about evenly divided in their opinions as to whether printed programs are helpful or annoyances.

Transportation

Generally speaking, transportation arrangements are the responsibility of parents and students.

Children from deprived area schools who received free tickets from the PTA council were transported to and from concerts on a bus for a 15¢ fee. As one principal put it, "When the children have to pay something they come; when it is free, many don't show up."

At least one other school chartered a bus for concerts and charged each child 25¢. Parents acted as chaperones.

Concert Preparation and Follow-up

Educational radio has been used for 7 or 8 years for concert preparation. The director of music education narrates the broadcasts, prepares and sends teacher study guides to each grade level.

There was comment to the effect that not enough teachers were taking advantage of the broadcast and at least one principal was not even aware they were available.

Lack of music specialists in the grades was recognized by the music department as the prime reason for not being able to do more with the youth concert opportunity.

Preparation is done by classroom teachers with assistance of the radio program. In a group of 24 elementary classroom teachers, 6 reported developing their own study materials, as did 3 out of 9 music specialists responding to Study questionnaires.

One year, members of an opera cast visited some of the schools to help prepare students for the performance with excellent results although there were not enough performers or enough time available to do as complete a job as was needed. Dr. Lert, Music Director of the Orchestra, visited some schools in earlier years.

Concert follow-up is informal, done on an individual basis, and according to one music consultant, could only be considered "minimal".

Suggestions and comments concerning preparation made by school personnel:

"I think that over-exposure to music before the concert dulls the experience." (Director of music education)

"Have an assembly on Friday afternoon for concert goers at which they would be prepared." (Elementary principal)

"The children in my areas are pretty sophisticated. No preparation needed." (Instrumental specialist)

"My class listens to the Standard School Broadcast each week. They are attentive and enjoy a discussion afterward. Each child has an atlas in order to locate the country being included on the program. They enjoy discussing the type of music and the history of the country, relating its location in relation to ours." (Fourth grade teacher - low income area)

"A sheet of questions is given each child by his teacher before he hears Bernstein's program on TV, since each child is required to listen. This is not true of our youth concerts." (Sixth grade teacher)

PROGRAMMING

The Pasadena Symphony Juniors (member of the Area Youth Music Council) have a program committee that works with the assistant conductor on youth concert programming. The assistant conductor, in turn, confers with the Orchestra's Music Director. The program developed through committee work is submitted by the committee chairman to the director of music education of the schools for suggestions, recommendations and approval.

The youth concert conductor is faced with very few restrictions in programming. Generally speaking, he can count on three rehearsals for youth concert preparation. The music does not have to be

coordinated with in-school pre-concert study plans nor are the concerts played for any given age group. Central themes for concerts were abandoned many years ago because they were felt to interfere with desirable balance in musical content of programs. It is necessary, of course, to coordinate the Pasadena Symphony youth concert program with that presented on the series by the Los Angeles Philharmonic.

Student soloists, selected by auditions arranged and held by the Pasadena Symphony Juniors, are presented. Film personalities have served as narrators from time to time (and, thereby, increasing ticket sales, incidentally).

Selection of music used on Pasadena youth concert programs met with approval of 83% of the 30 teachers replying to Study questionnaires.

Programming suggestions and comments made by school personnel

"Some programs are more appealing than others. Chamber music is hard for children to take. Opera and good band music are thrilling to our children. The young soloists were well received . . . Make the programs more appealing. Avoid too much string music. If the first program isn't good they don't bother to go back. It is always easy to get them to go to the first program." (Principal of elementary school in a deprived area)

"We need to be creative in our programming. A fine band might be presented instead of a symphony."

School Personnel General Comments Relative to the Youth Concerts

"We have a very rich music program in Pasadena. I would like to see the concerts given to more children similar to what I experienced in Cleveland, Ohio in the late 1930's. Concerts were during the school day with transportation furnished at a very nominal fee. All the children were encouraged to attend as a class twice a year." (Elementary instrumental specialist)

"This is the most enjoyable activity that I remember from my elementary school days - every Saturday morning to the Philharmonic on the school bus. We should have it in Pasadena." (Fifth grade teacher)

"I would like to see concerts given free at the Civic Auditorium. Do not make it necessary for parents to call for a reservation. Plan through the classroom teacher." (Elementary teacher)

"I would like to see more Negro performers in the orchestra." (Elementary principal, deprived area school)

"The band concert really went over well - much better than the regular youth concerts."

"Generally speaking, principals don't try to bring the best in art and music to the children." (Elementary principal)

FINANCING

Financial policies of the Pasadena Symphony relative to free vs. admission concerts are the reverse of customary procedures. The Pasadena Symphony, operating on approximately $100,000 annually, presents the so-called "adult subscription series" concerts free but, as previously indicated, admission is charged for youth concerts.

The policy of free adult concerts was established many years ago when the City of Pasadena agreed to make substantial annual allocations to the basic operating costs of the Orchestra contingent upon the Orchestra playing its major concerts free so they would be available to all Pasadena citizens.

In 1966-67, the City of Pasadena contributed $20,000 to the Orchestra's basic financing, and Los Angeles County contributed an additional $11,250. These city and county public funds accounted for approximately one-third of the Orchestra's total income.

Traditionally, the Orchestra's youth concerts have been financed from private monies - income from ticket sales, and contributions from individuals and organizations with special reference to the Junior League of Pasadena and the Pasadena Symphony Juniors.

Youth Music Council Financing

Income to the Youth Music Council from sale of season tickets for the youth concert series customarily totals approximately $12,000 (6,000 tickets @ $2.00 each). From this income, the Council pays the expenses involved in promotion of the youth concert series, in publishing and distributing youth concert booklets, and other modest incidental costs of operating the Council.

The rest of the funds derived from ticket sales are allocated to the four participating organizations to assist them in meeting costs of actual production of the concerts, including rehearsal and performance fees, concert hall rental, music rental and royalties, etc.

Pasadena Symphony Financing for Youth Concerts

In the case of the Pasadena Symphony, out-of-pocket expenses for the 1966-67 youth concerts totalled approximately $5,000, exclusive of basic overhead, administration, and customary on-going costs. The Youth Music Council paid $3,000 (from ticket sale income) to the Pasadena Symphony Juniors who raise the remaining $2,000 in a benefit project and reimburse the Orchestra for the total costs of the concert.

The Orchestra was engaged by the Junior League of Pasadena for the annual children's opera that the League presents as one of the four events included in the youth concert series. The League paid to the Orchestra approximately $5,500 which covered the Orchestra's direct costs for the production.

The difference between the Orchestra's total costs in conjunction with the 2 performances of the youth opera, and the amount received from the Youth Music Council totalled approximately $3,000, and was met by the Junior League.

In addition to the youth concert and youth opera, the Orchestra sponsors a student grant program costing approximately $3,500 per year, thereby bringing the Orchestra's total educational activity expenditure to approximately $15,000, or 15% of its total annual financial operations.

School Financial Involvement

The Pasadena City School system, although represented in the Youth Music Council, is not a recipient of funds from the Council nor are any public school system funds applied to the youth concert series. California public schools can contribute funds to activities

of this nature only if the activities are free and open to all students and presented during in-school time. One school board member was of the opinion that a moderate school financial commitment to youth concerts would be justifiable, granted that the school code permitted it.

Some PTA and Junior League help was given to enable indigent children to attend youth concerts.

ENSEMBLE CONCERTS

Sponsored by the Coleman Chamber Music Association

The Coleman Chamber Music Association was established in 1904 by Alice Coleman Batchelder with the hope that "the story of chamber music in Pasadena may offer encouragement and inspiration to those who contemplate an undertaking similar to our Pasadena chamber concerts."

For 36 years, and without interruption, the Association has presented the world's outstanding chamber music artists in concerts. Emphasis has been placed on string quartets but other ensembles also have been presented.

In celebration of its 50th anniversary in 1954, the Association initiated chamber music concerts for young people "to give children a taste of chamber music and to build chamber music audiences for the future". That program now has been incorporated into the youth concert series presented under sponsorship of the Pasadena Area Youth Music Council in which the Coleman Association is one of four concert presenting groups.

In 1955, the Coleman Association added Assembly Concerts in public, private and parochial schools. One professional chamber music ensemble is engaged annually to present the entire assembly series. In 1965-66, the LaSalle String Quartet was presented; in 1966-67, the Los Angeles Brass Quintet (members of the Los Angeles Philharmonic).

The Quintet came to Pasadena a total of 12 days during the season, and presented performances in 29 elementary and 3 junior high schools, to a total audience estimated at 20,000 children. Each

performance is 30-45 minutes in length and includes demonstrations, verbal comments, etc. Performances are given at 9 AM, 10 AM and 11 AM. Within a three-year period all schools in the area are visited.

Planning of the concerts is handled jointly by the executive of the Chamber Music Association and the music education director of the City schools, who also handles scheduling of the concerts. Either the Association or the music education director prepares and distributes program notes in conjunction with the performances.

One principal reported that the president of the student council introduced the guest artists at the in-school ensemble concerts.

The Assembly Concerts project costs approximately $3,000 per year, and financing comes from several sources, as indicated by the 1966-67 season:

	(Approximate)
Music Performance Trust Funds	$1,400
Performance fees paid by PTA groups and/or the schools	700
Remainder met by the Coleman Chamber Music Association from endowment funds and special contributions	900
	$3,000

A few performances "in the round" also have been presented for children in Kindergarten through grade 3.

Sponsored by Pasadena Symphony Juniors

The Pasadena Symphony Juniors began sponsorship of classroom ensemble performances in 1964, allocating approximately $500 per year toward this project. The Schoenfeld String Trio was presented in 1964-65. The following year (1965-66) 18 performances were presented by a harpist and, in 1966-67, 12 performances by a folksinger.

PASADENA SYMPHONY RELATED EDUCATIONAL ACTIVITIES

Student Grant Program

Each year, the Pasadena Symphony Association offers grants to 15 to 25 student musicians (generally college students) to play in the Pasadena Symphony. The students receive from $5 to $25 for each of eight concerts, bringing total annual costs of the project to between $2,500 and $3,500 per year. 40 persons and organizations contributed to the program last season. The students comprise approximately 20% of the total playing personnel of the Orchestra.

Young Artist Competition

The Pasadena Symphony Juniors sponsor the young artist competition from which winners are selected to appear as soloists with the Pasadena Symphony in the annual youth concerts.

To be eligible to enter the competition, students must be under 19 years of age, and must have two concertos in their repertoire. The competition is specified for pianists one year, other instrumentalists the following year.

An overall cash award of $100 is divided evenly between the winners in any given year, and each winner is presented with the Orchestra on the youth concert the following year.

STUDY OF YOUTH CONCERTS IN PROVIDENCE, RHODE ISLAND

Field Workers: Franz Bibo — Orchestra Research Specialist
Martin LeBeau — Music Education Specialist

REPORT OUTLINE

Page

Fact Sheet 511

Providence Schools, Summary. 512

Music Education in Providence Public Schools 513

Rhode Island Philharmonic Orchestra Youth Concerts 1966-67 Summary 516

History and Philosophy of the Youth Concerts 517

Procedures Followed in Conjunction with the Youth Concerts 519

- Concert Planning and Evaluation 519
- Scheduling 520
- Attendance 520
- Audience Supervision 521
- Transportation 521
- Promotion 521
- Concert Preparation and Follow-up. 521
- High School Concerts 524

Programming 525

Financing 528

General Comments and Suggestions 530

Ensemble Concerts 532

FACT SHEET — **PROVIDENCE, RHODE ISLAND**

THE CITY — (See also Appendices, D)

Population Data (1964)	Corporate population	187,061
	Metropolitan area	735,000
	State population	859,488
	Whites in corporate population	94.2%
	Negroes in corporate population	5.4%
	Other non-whites in " "	0.4%
Economic Base (1960)	Miscellaneous manufacturing, textile mill production	
Income Data (1960)	Median family income - $5,069 (annual)	
	21.9% of families earned less than $3,000(annual)	
	10.4% of families earned over $10,000 (annual)	
	Designated major poverty areas (1966) 3 with 160,000 persons	
Education Data (1960)	Of Providence residents 25 years or older:	
	9.4% had completed less than 5 years of school	
	32.7% had completed high school or more	
	Median number of school years completed - 9.8 yrs.	

THE ORCHESTRA — **RHODE ISLAND PHILHARMONIC ORCHESTRA (66-67 data)**

Gross annual budget	$218,039
Total number of musicians	75
Total number of concerts played	45
Total number of youth concerts played	27
Estimated gross attendance at youth concerts	41,000

President	Richard W. Billings
Music Director	Francis Madeira
Manager	Mrs. Muriel Port Stevens
Coordinator of youth concerts	Mrs. P. S. Symonds

PROVIDENCE SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment	26,680
Non-public school enrollment	13,914
Total school population (through high school)	40,594

Providence Public Schools

Superintendent	Charles A. O'Connor, Jr.
Director of music education	Louis Pichierri
Annual per pupil expenditure	$567.11
Grade structure: Pre-school, Kindergarten	6-3-3

Schools (1965-66)

Elementary	42
Junior High Schools	8
Senior High Schools	4
Special Schools: physically, emotionally and mentally handicapped, and Pre-schools	2

Special Facilities and Programs

P. L. 89-10, Title I Projects:
Reading, psychological services, special education for disadvantaged

P.L. 89-10, Title III Project:
Cultural Enrichment Program

Representative Cultural and Educational Institutions

Festival of Music (Spring)
Rhode Island Civic Chorale and Orchestra
Rhode Island Philharmonic
Rhode Island Youth Symphony

Brown University - Pembroke College
Providence College
Rhode Island College
Rhode Island School of Design

Special schools for the emotionally disturbed and physically handicapped were maintained as part of the school system. One high school was strictly a college preparatory school.

An unusual facet of the Providence public school operation was the released time program permitting Catholic students to attend religious education classes on about 30 specific school days during the school year with absentee reports submitted to the public school principals. This program began in the 4th grade.

MUSIC EDUCATION IN THE PROVIDENCE PUBLIC SCHOOLS

PROVIDENCE TABLE NO.1.

MUSIC EDUCATION STAFF - PROVIDENCE PUBLIC SCHOOLS (Total Staff - 44)

DIRECTOR OF MUSIC EDUCATION
(Music Director)
(Assistant Director)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 42 schools: 14 Elementary Classroom Music Specialists 3 accompanists (also high school)	11 Instrumental Specialists (cross all levels)
Junior High	
In 8 schools: 11 Vocal-General Music Teachers	See Elementary
Senior High	
In 4 schools: 4 Vocal-General Music Teachers 3 accompanists (also elementary)	See Elementary

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Staff

Junior high vocal teachers were assigned full-time to a building, but junior high instrumental music teachers and all senior high music teachers were assigned to a school part-time and to the music department office part-time. Three paid accompanists worked with the elementary and senior high vocal groups, with occasional assignments in the junior high schools.

Elementary Music

Music instruction began formally in the kindergarten, with some specialist assistance, although a "pre-kindergarten" program was in existence and undoubtedly included a liberal amount of music. A combination of regular visits and the on-call system were used to cover the 42 elementary schools, an average of 34 classes each week having been covered by each specialist. It took each specialist a little more than a week to cover all her classes. Eighty minutes a week was to be spent on music. In-service instruction in classroom music was offered to new teachers and experienced teachers who wanted a review.

One out of every 5 lessons was to be devoted to listening, and although the instruments of the orchestra and the symphony were studied, no specific reference was made to youth concerts in Providence. The Carl Orff system was used, although the basis for classroom instruction was the traditional 5 part music education program of singing, listening, rhythmic activity, classroom instruments and creativity. An all-city elementary chorus presented programs twice each year.

A full array of intermediate and advanced classes, band, orchestra, and small ensembles was available when there were sufficient students in 35 out of 42 elementary schools. Teachers were responsible for from 5 to 6 schools at least 1 lesson a week. The All-City Elementary Band and Orchestra also presented 2 concerts each year.

Secondary Music

General music was required for 2 periods a week for a full year in the 7th and 8th grades, and was an elective in the 9th grade. An emphasis was placed on listening through an understanding of the orchestra and its music, with no mention made of youth concerts.

There were both junior and senior high all-city bands, orchestras and choruses.

The music education department was developing a central music materials library for use by teachers working in general music as well as the performance area.

PROVIDENCE TABLE NO. 2.

MUSIC EDUCATION CURRICULUM - PROVIDENCE PUBLIC SCHOOLS

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Gr. K-6)	Beginning Violin Instruction (Gr. 3 -)
Junior Glee Clubs (Gr.4)	Beginning Wind and Percussion Instruction (Gr. 4 -)
Glee Clubs (Gr. 5-6)	Intermediate and Advanced Instruction (Gr. 4 -)
	Band, Orchestra and Ensembles
Junior High	
General Music - Required in Grade 7 - 8	Intermediate and Advanced Instruction (Band and Orchestra)
Girls' and Mixed Choruses Choruses	
Senior High	
Girls' Glee Club	Band and Orchestra
Choir	Small Ensembles
Small Ensembles	

Music Literature (3 semesters)

SUMMARY 1966-67 RHODE ISLAND PHILHARMONIC YOUTH CONCERTS, 2 Series . .

1. Children's Concert Series

Number:	16 performances, 1 program
Conductor:	Francis Madeira
Sponsorship:	Children's Concert Committee of the Orchestra
Financing:	Local foundations, business and individual contributors, school systems
Attended by:	Grades 4-6 in school systems throughout the state (public, parochial and independent schools)
Performed in:	14 concerts in Veterans Memorial Auditorium in Providence, capacity - 2,200 1 concert in Kingston 1 concert in Newport
Time:	February, March, April, Tuesdays, 10:30 AM
Admission:	Free, plus 25¢ from some students.
Transportation:	Buses

2. High School Concerts

Number:	8 performances, 1 program
Conductor:	Francis Madeira
Sponsorship:	Rhode Island Philharmonic
Financing:	State Grant
Attended by:	High school students
Performed in:	8 high schools throughout the State
Admission:	Free

3. Ensemble Concerts

Number:	160 performances
Sponsorship:	Children's Concert Committee, and Rhode Island Philharmonic Association
Financing:	State Grant, Music Performance Trust Funds, Contributions, P.L. 89-10, Title I funds, Rhode Island State Arts Council
Attended by:	Elementary and secondary school students
Performed in:	School buildings
Admission:	Free

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN PROVIDENCE AND THE STATE OF RHODE ISLAND

The Rhode Island Philharmonic Orchestra, founded in 1945, is located in Providence but, as indicated by the name the organization considers it has opportunity and obligation to serve the entire State of Rhode Island, and receives State funds for support of some of its educational work.

The State supported activities were initiated in 1948 when the Orchestra received modest funds (approximately $5,000) specifically for the purpose of financing concerts in several high schools throughout the State. The plan continued without interruption until 1963. A change in State administration resulted in disruption of the program for two years. It was re-established in 1965, and this time the allocation was placed in the budget of the state department of education. Funds totalling $12,000 were allocated in 1966-67, $8,000 to be used for 8 chamber orchestra concerts in high schools, and $4,000 to be used for chamber music programs in elementary schools.

In order that concerts also might be made available in elementary grades, a group of women took action in 1953. Drawn from the Orchestra Association Board of Directors and from the community-at-large, the women banded together as the Children's Concert Committee to undertake the task of developing, promoting, sponsoring, administering, and financing concerts for students in grades 4 through 6. Starting with 4 concerts in 1953, the program expanded through the years to 16 concerts in 1966-67, 14 of which were played in Providence. Some monies are made available for these concerts by the School Committees (comparable to boards of education) of many of the school districts served.

Prior to 1966-67, the Committee engaged and paid its own executive secretary, handled its own funds, solicited contributions from individuals, foundations, business, and industry specifically for support of the Children's Concerts.

Following inclusion of the Rhode Island Philharmonic in the Orchestra Endowment Grant program of the Ford Foundation (July, 1966), the Children's Concert Committee voted to join forces with the Orchestra Association and have its fund raising become part of the Orchestra's annual appeal for maintenance funds. As of 1967-68, there is no longer a separate budget or appeal for funds for Children's Concerts. The Children's Concert executive secretary now is engaged on a full time basis and assists the Orchestra manager with all educational programs of the Orchestra.

The Children's Concert Committee is reported to operate efficiently and effectively, but the opinion was frequently expressed during Study interviews that the Committee gradually has permitted itself to assume authority for certain areas of work that should be shared with others in order to insure optimum development of the Orchestra's education program. In its turn, the Committee reports that, whereas the schools always have had representation on the working committees, the frequent absences of their representatives from important meetings has left the Committee with no choice but to go ahead on its own with plans and action.

In spite of the fact that school board-controlled funds at state and local levels are appropriated to assist in financing the Orchestra's educational work, and notwithstanding the fact that the Providence public schools published, in 1949, a general statement acknowledging the importance of music in the child's total educational experience, there is lack of joint work and communication between the Orchestra and the department of music education of the Providence schools.

Complicating the relationship is the existence of a professional chamber orchestra and chorale, founded and conducted by the director of music education of the Providence public schools. The Orchestra is composed of "borrowed" Philharmonic members, the musicians being engaged on a per-service basis by both organizations.

Some public solicitation of funds is made for support of the chamber orchestra thereby placing it in direct competition with the Philharmonic for public support and attention. As always is the case in such situations, the primary orchestral organization of the city (in this case the Philharmonic) carries the continuing financial burden of maintaining the basic orchestral structure that makes possible the presence in the community of the musicians who, then, are available at very modest expense to the "competing" organization.

These complications were heightened when P.L. 89-10 funds, available for educational concerts and controlled by school agencies, were split between the Philharmonic and the chamber orchestra fostered and conducted by the director of music education.

PROCEDURES FOLLOWED IN CONJUNCTION WITH THE YOUTH CONCERTS

The metropolitan area population of Providence (735,000 as designated by the 1965 U.S. census) comprises 85% of the total population of the State of Rhode Island whereas the corporate population of Providence accounts for only 22% of the state's total population. Distances from Providence to the farthest reaches of the State do not exceed 50 miles.

The Orchestra, however, works with 39 distinctly separate public school systems in Rhode Island plus parochial and independent schools. Of the 36,000 children who attend the 16 Children's Concerts, only 5,600 are students of the Providence public schools.

Procedures Relating to The Children's Concerts

The Children's Concert Committee of the Philharmonic exercises virtually complete control over all aspects of the 16 symphony concerts and the 80 ensemble concerts played for elementary grade students in Providence and outlying areas.

The Committee has developed extensive delegation of responsibility and work to its members through a massive sub-committee structure which includes committee assignments for the following specific tasks involved in planning and the mechanics of handling 36,000 children from the many school jurisdictions:

Auditorium arrangements	Program
Book lists	Publicity
Chamber music	Printing
Finance (treasurer)	Survey
Guests	Transportation
Hospitality	Ways and Means
Junior League Liaison	Collections
Nominating	Kingston Committee
	Newport Committee

Concert Planning and Evaluation

The program planning committee (also considered to be an evaluation committee) consists of the Orchestra's conductor and representatives from public, parochial, and independent schools who are selected by the Children's Concert Committee officers and executive. In 1966-67, school representatives included 3 persons (appointed to serve for 2-year terms) plus the director of music education of the Johnstown, R.I. schools, and two other music educators (total of 6 persons), but, for the first time in 13 years, there was no representation from the Providence schools. At one time, school representatives on the committee totalled 15 persons thereby providing significant representation from the nearly 40 different school districts, but this large a committee proved "totally impractical" according to the Orchestra management.

Justifiably or not, four directors of music education directly concerned with the Children's Concerts expressed the opinion that the Children's Concert Committee is not receptive to suggestions and recommendations made by music educators.

No concert planning and evaluation committees have been set up within the Providence public school system. Out of 64 Providence teachers responding to Study questionnaires, 74% were interested in having a stronger voice in concert evaluation.

Scheduling

Due to an expressed preference on the part of school representatives for scheduling concerts after Christmas, the Children's Concert series is presented in February, March and April, on Tuesday and Thursday mornings at 10:AM for 4th - 6th grade students in public, parochial, and private schools located in Providence and the outlying areas.

The Children's Concert Committee endeavors to carry out procedures prescribed by each different school system in working out specific concert arrangements. Generally speaking, the Committee works directly with individual schools on transportation arrangements and certain other mechanics.

Apparently the administrative offices in some school districts have not clarified the contact procedures with their own music education offices as indicated from complaints made by several directors of music education. It was their feeling that the Children's Concert Committee was by-passing proper channels thereby creating many problems for the directors of music education who must be concerned with the total scheduling of listening and performing experiences for students under their jurisdiction.

Attendance

In Providence City schools, the entire enrollment of 4th, 5th and 6th grades, totalling approximately 5,600 students, attend the concerts. In some of the outlying schools, large enrollment increases have made it necessary to restrict attendance either to 5th and 6th grades, or to only 6th grade. Attendance projections are worked out by the Children's Concert Committee through early fall surveys of the schools.

For the 14 concerts presented in the Veterans Memorial Auditorium in Providence, the audiences fill the 2,200 capacity of the house for each concert. Capacity audiences also are normal for the annual concerts given in Kingston and Newport. Attendance is compulsory for students in classes scheduled to attend.

Audience Supervision

Teachers attend with their classes, and Children's Concert Committee members assist in ushering and audience supervision.

Concert behavior, in general, was in the "excellent" or "good" categories in the minds of 49 out of 52 elementary teachers responding to Study questionnaires. Proper concert behavior has been emphasized as a part of the teaching process in Providence schools, according to the director of music.

Transportation

Transportation arrangements and financing vary according to the concert financial arrangements made with specific schools.Outlying school districts make a payment equal to 35¢ per student attending and provide transportation for the students.

The Children's Concert Committee handles arrangements with bus companies for the city school students, but the outlying school districts make their own bus arrangements - many of them using school buses.

Supervision of bus loading, unloading and parking is efficiently handled by members of the Concert Committee.

Transportation arrangements were considered to be satisfactory by about 91% of the 74 Providence teachers responding to Study questionnaires.

Promotion

The Children's Concert Committee is in charge of concert promotion and publicity, the work being actually handled by the Orchestra management, with chief emphasis placed on special youth concert brochures and newspaper feature articles.

The music office of the Providence schools sent out one announcement relating to Children's Concerts to schools at the beginning of the year.

Concert Preparation and Follow-up

Materials

The Children's Concert Committee prepares and finances preconcert study materials, and distributes them to directors or music education and teachers in the approximately 40 school districts whose students attend concerts.

The 1966-67 material, reproduced by offset (well done), consisted of 11 pages. The cover page explained the intended focus of attention in the current concert (stringed instruments), included a form for ordering additional copies of the study guide, and an invitation to school personnel to send concert comments and suggestions to the Committee.

The program page included very brief statements of the manner in which excerpts of several program pieces would be used at the concert to demonstrate stringed instruments. Program notes for each piece consisted primarily of composer biographical information. Musical examples, a suggested recording for each composition, a list of books that could be used for additional source material, and the words for the songs to be sung by the children plus reference to the location of the song in the classroom music series currently in use, completed the study guide.

Although ratings of the guides according to Study questionnaires filed by teachers indicated a high degree of sasisfaction with them, personal discussion brought forth the suggestion that the program notes would be more helpful to many teachers were they to include more discussion of musical content and, perhaps, less emphasis on historical data.

In the first year, the study guide was prepared by school personnel. The plan did not prove satisfactory, however, and the Concert Committee assumed responsibility for preparation of the guide. The director of music education of the Providence schools reported offering to make a teacher available to assist in preparing the guide in cooperation with the Committee in a recent year, but the Committee did not avail itself of this offer of assistance.

48 of 52 elementary classroom teachers reported they actually received the study guide, and 46 thought the guide was adequate for their purposes, as did 15 elementary classroom specialists.

When asked how much musical background was needed to use the materials, they responded as follows:

PROVIDENCE TABLE NO.3.

Musical Background Needed to Use Teachers' Guide

A great deal	2
A reasonable amount.	28
Very little	16
None	2

The sampling of Providence public school teachers rated the teachers' guide more specifically as follows:

PROVIDENCE TABLE NO.4

RATING OF TEACHERS' GUIDES FOR CHILDREN'S CONCERT SERIES

	Excellent		Good		Fair		Poor	
	A	B	A	B	A	B	A	B
Provides Sufficient Information	19	2	25	12	3	1	0	-
Clearly organized	19	5	22	9	5	1	0	0
Supplementary materials readily available	15	3	20	7	4	5	4	-

Column A - Elementary classroom teachers
Column B - Elementary classroom music specialists

Preparing the Students

In 1949, the Providence School Department developed a statement of philosophy relative to the importance of music and the other arts in the child's total educational experience. The music operates under the following statement of purpose:

> "The music program attempts to acquaint each student with the rich heritage of music as a potential force for developing his aesthetic and intellectual resources, a better understanding of other nations and their people, and preparation for living in a society in which the arts play an increasingly significant role."

In spite of this stated philosophy, the Music education curriculum guides developed for teaching at various levels make no mention of youth concerts, although the framework exists for concert preparation and follow-up, considerable emphasis having been placed on study of the symphony orchestra and its instruments.

Classroom concert preparation usually was a combination of teacher-specialist effort although, in some cases, the specialists did all of the preparation. In 11 out of 12 responses, music specialists rated classroom teachers' preparation as "adequate" or "usually adequate".

When asked what might be done to improve concert preparation, classroom music specialists made the following suggestions:

> "Work books might be used where the student has themes and other information to carry along and add to from grade to grade. Small program notes such as one has for an adult program but kept simple and geared to a child's age and reading ability could be used. Much of this could be developed if time permitted, but our school days are too crowded." (Music specialist with over 40 years of experience)
>
> "I aim to familiarize children with instrumentation, form and lives of composers featured."
>
> "Have them listen to 10 minute selections in the classroom to learn how to (1) listen, (2) be a polite audience."
>
> "Preliminary demonstration of instruments of the orchestra--as many as possible, at least one of each family, with an opportunity of seeing at close range, touching, if possible."

Concert follow-up was similar to the pattern found in most of the Study cities--done on an individual teacher basis, if at all. There seemed to be some stress in Providence on having the children recall the concert experience by making drawings.

High School Concerts

The Orchestra has been playing free concerts for high school students throughout the state for 20 years (with the exception of one 2-year suspension), during school time, under funds granted by the State. From an original allocation of approximately $5,000 in 1950, funding reached $8,000 in 1966-67, and covered costs of 8 concerts, one of which was played in a high school in Providence. Concerts were presented in October, November and December. Concert preparation is left entirely to the initiative of individual teachers with no special materials being provided.

Since 1965, administration of the concerts has been handled by the Orchestra management and the music consultant of the State Department of Education.

PROGRAMMING

Children's Concerts

Programming for free Children's Concerts is the joint responsibility of conductor and planning committee, subject to final approval by the conductor. Although music educators are represented on the planning committee, responses from school personnel indicated little participation in this phase of the concerts.

Chief restrictive factor in programming is lack of playing personnel for daytime concerts due to the fact that the musicians must earn their main sources of income from non-orchestral employment. The Children's Concerts must be played by a personnel limited to approximately 50 musicians, thereby restricting repertoire choices.

From the conductor's viewpoint, concerts should introduce students to the orchestra as a performing medium, and to the orchestral literature. Their concert experience should be "pleasant, meaningful and valid" so they will want to attend other concerts on their own initiative. He experiences great frustration in not being able to set up an orderly projection of student concert experience that will give a child listening continuity from 4th grade on through high school. "It is almost hopeless to attempt to do anything truly significant for the child on the basis of one concert (maybe) a year." he commented.

Concerts are planned for specific ages (grades 4-6). Student soloists are not used in The Philharmonic youth concerts but are given opportunities in conjunction with the Youth Orchestra.

As far as "special attractions" (puppets, artists and other visual presentations) are concerned, the conductor declared himself to be "totally negative" toward them. "No musical vaudeville, please!" he commented.

No special effort is made to include contemporary works. Rather, contemporary music is included as music, and is to be found within each program.

Concert themes are employed to give cohesion to the programs. In order to carry out the theme concept, considerable use is made of movements and portions of movements of the larger works.

Verbal commentary is held to be essential, and the traditional procedure has been that of engaging a "professional" narrator. In 1966-67, the narrator was a local radio personality who, while seated at a desk on stage, read a prepared script.

The verbal commentary was judged by one experienced observer to be too lengthy, and it was felt that the effectiveness was lessened by having the narrator seated. The short musical explanatory examples were, however, well received.

A change of format has been adopted for 1967-68 concerts, and the Orchestra's conductor will present the verbal comments.

Audience participation is limited to singing one or two songs at each concert, the words for which are printed on the program page of the concert programs. This student activity is looked upon also as a good substitute for an intermission during the hour-long program. Students learn the songs at school prior to the concert.

The Rhode Island Philharmonic employs an interesting (and, as far as this Study is concerned, a unique) device for drawing students into the concert atmosphere immediately upon arrival at the concert. Some musicians do their tuning and warming up while walking up and down the aisles, chatting with the students, showing them the instruments, etc. The plan is well received by students and teachers and succeeds, apparently, in establishing a more personal relationship between orchestra and listeners than ordinarily is possible.

Use of printed programs was favored by about 66% of the teachers responding to Study questionnaires. The Children's Concert Committee prepares and publishes the programs. For several years, covers of the 8-page programs have been designed by a local artist--done with charm and special appeal for children. Contents included program page, advertisements, one page devoted to listing of Children's Concert Committee chairmen, one page devoted to acknowledgements of contributors to the children's concert funds, and an orchestra seating chart.

Printed programs for 1967-68 will reflect the change in the Children's Concert Committee's basic financial plan. Now that financial sponsors no longer make contributions earmarked specifically for support of youth concerts, there is no need for a sponsor's page in the youth concert programs. They now will consist of 4 pages devoted to program information and art work.

COMMENTS, SUGGESTIONS AND EVALUATIONS BY TEACHERS

Teacher reaction to programming was varied. Of 51 elementary classroom teachers, 40 considered the music to be suitable, 5 did not, 4 stated they felt the music was too heavy and too difficult for their classes to understand, and 1 was partially satisfied. Several elementary classroom teachers found the programming "good".

Five of 6 instrumental specialists considered the music to be suitable for audiences attending.

Three of the music administrators interviewed were not satisfied with program content, and one described it as "improving".

Elementary classroom teacher's individual comments

"Concerts should include a few familiar tunes along with the classical pieces. (This feeling was expressed by six other teachers.) The only piece of music in the 1967 concert that the children knew was the beginning number, "America the Beautiful" in which the audience participated." (Program included works by Rossini, Bach, Haydn, Tchaikovsky, Barlow, Ibert.)

"Music might be suitable for the age group, but the same music, I believe, is not applicable to all types of children. Negroes and other disadvantaged youths have different cultures and appreciations."

"The immediate impression at the concert should be 'scintillating'. Most of these youngsters will not become concert goers unless something is awakened within them. I think that the conductor should become more involved with the children, perhaps even the performers themselves. (during the performance, i.e.) The children should sing more - have an opportunity to react more - be given an 'easy' reason to love 'superior' music!! (fifth grade classroom teacher).

Instrumental Specialist's individual comments

"I do not like building programs around 'themes'. I would like to give the children a good solid diet of interesting music, well-balanced and with change of pace, sprinkled with occasional lightness and even comedy."

"Some programs are better than others. This year's program is too choppe[illegible]ith illustrations and short excerpts.. Most of [illegible]arration is unnecessary and does not have much effect on the children."

"Extra-musical devices can be effective if used tastefully and with discrimination."

"Children have expressed a desire to have soloists perform with the orchestra in a concert. We have many talented musicians in our Music Clubs in Rhode Island. The experience would be fine, too."

"Run in an excellent, efficient manner. A little more emphasis on American composers . . . Complete works if possible."

High School Concerts

High school concert programming is handled by the conductor. Again, he faces severe programming restrictions due to lack of adequate stage space for a large orchestra in many of the schools in which concerts are played. The high school concert programs, therefore, are planned so they may be played by a personnel of approximately 40 musicians. The conductor makes the verbal commentaries for these concerts.

FINANCING

Costs of the 16 concerts presented for elementary grade students (grades 4-6) total $25,000 to $30,000 per year, or an average per-concert of approximately $1,875. The figure of 75¢ has been used as the per-pupil pro rata cost, but at the present time this is running about 10¢ under the actual cost per student attending.

Until 1967-68, the Children's Concert Committee assumed full responsibility for generating the funds for this series and had full control over the monies. Under the new plan, funding for the concerts comes within the Orchestra's total administrative and financial responsibilities. The funds actually derive from three sources:

		1966-67 Approximate
1.	Contributions from private donors - individuals, business firms, local foundations and women's clubs that formerly contributed directly to the youth concerts and whose donations now are made to the Orchestra's general maintenance funds...	$7,000
2.	Payments made by school districts	23,826
3.	Voluntary 25¢ contributions from students.....	
	Total	$30,826
	In addition bus service provided by the schools for Providence students is evaluated at approximately.....	600

School District Payments are made by 39 different districts. The Children's Concert Committee bills each school district according to the number of children attending from a given district.

The Providence District pays on the basis of 60¢ per child attending and the Children's Concert Committee provides free bus transportation for these students. The Providence school district paid a total of $3,388 in 1966-67 covering some 5,600 students at 60¢ each, in keeping with school board opinion that the schools should assume the entire financial burden so that students would not be denied attendance privileges.

Six of the outlying school districts pay at the same rate as the Providence district--60¢ per child attending. The remaining districts (32) are billed at the rate of 35¢ per child attending, but these districts are responsible for providing (in some manner) students' transportation to concerts and for collecting voluntary 25¢ contributions from the students.

At each concert, a member of the Committee is stationed at the auditorium entrance with a canvas money bag in hand and a sizable sign that identifies her as the "Money Collector", as an aid to school representatives in turning over their voluntary collections to the Committee. Some schools deliver their bags of quarters to the orchestra office, and others simply send checks through the mail in amounts equivalent to the contributions made by students.

High School Concerts

Concerts played in high schools in various locations throughout the State are financed from State funds. From 1950 to 1963, the funds were a special budgetary item. Change in State administration resulted in the item being dropped for two years. When reinstated in 1965, the allocation for high school concerts was placed in the State education department budget.

In 1966-67, $8,000 of a $12,000 allocation was used to fund a total of 8 high school concerts. (The remaining $4,000 was used to finance ensemble concerts in elementary schools.)

Orchestra's Total Educational Work

Annual expenditures for the Orchestra's educational work totalled $43,356, of approximately 20% of the gross operating budget for 1966-67.

Children's concerts	$23,612
High School concerts.	6,500
Ensemble concerts	9,345
Training orchestra.	3,899
	$43,356

Youth symphony concerts (children's concerts and high school concerts) accounted for 27 or 60¢ of the total concerts played by the Rhode Island Philharmonic in 1966-67.

Note: The Orchestra reported that new sources of funds had been developed that would make it possible to present 4 concerts for Junior high school students during 1967-68 under a P.L. 89-10, Title III project involving the Philharmonic, the Civic Chorale, 2 ballet companies and 2 theatre groups.

8 junior high concerts were given in 1965-66 under Title III funds, but were discontinued in 1966-67 when the federal project was not renewed.

GENERAL COMMENTS AND SUGGESTIONS

Classroom teachers' comments

"To organize these concerts is a tremendous undertaking and in my opinion is done exceedingly well."

"The well organized ladies who hustled and bustled us off the buses and into our seats are too, too efficient. Their attitutes border on high-handed bad manners. (For example, high-pitched voices calling "Teacher, Teacher, this way!" to the amusement of onlookers not used to the "Teacher, Teacher" routine.) (Fifth grade teacher with over twenty years of experience).

"The children need much more concert experience than just a concert once a year. This is not readily possible in all schools and at all times."

9

"Excellent experience for all involved. Children look forward to going to the concerts. Many who are studying an instrument become more interested. Others find themselves anxious to play an instrument after having a concert. I feel that many pupils start through these concerts to appreciate good music, and thus attend others as they grow older. My sixth-graders many times regret that it ends for them at their grade level."

"Teachers should be an integral part of the group which selects the pieces of music to be played."

"I think the committees do excellent work in preparing programs, for greater interest and knowledge of music."

"Very valuable for the following reasons:

1. Children see physical set-up in actual concert hall.
2. Children are exposed to "grown-up" situation.
3. 'Live' orchestra means more than records.
4. Children become familiar with work of great artists.

Music specialists' evaluations and comments:

19 instrumental specialists, when asked if the purposes of youth concerts were being achieved answered as follows: 73 said "yes"; 10% said "no"; 17% felt the purposes were achieved part of the time.

Individual comments of music specialists included the following:

"The manner of presentation is acceptable, but 'the magic of music' is not communicated!"

"This is a community effort involving so many personalities. Logical improvements aren't always possible because of this fact."

"I feel the music teacher should have greater participation in the planning of these concerts as this is a large section of his music education. Many of us spend large amounts of school time on preparation of music we have had no hand in choosing."

"Perhaps a time span of probably two or three generations of people could be reduced considerably if these programs were designed to include parents, particularly in the lower socio-economic level. The cultural gap between this decades' children and parents will, at best, close at a painfully slow pace."

ENSEMBLE CONCERTS

Four different instrumental ensembles involving 18 members of the Rhode Island Philharmonic played a total of 116 ensemble programs in elementary and "community" schools in 1966-67. 36 of the concerts were played under the aegis of "Progress for Providence", an anti-poverty agency in so-called "community" schools in 9 areas designated as under-privileged. This phase of the ensemble concerts project probably will not be repeated.

Teaching, supervisory and administrative staff in schools visited by ensembles were very enthusiastic over the work of the musicians.

The ensembles included 2 string quartets, a woodwind quintet and a brass quintet. The musicians are paid for their services at the rate of $12.00 per performance plus mileage, plus 2 initial rehearsals at $10.00 each at the beginning of the series. Programming is in the hands of the leader of each ensemble.

Performances of 30-35 minutes duration are given in the mornings, in school auditoriums and/or classrooms and, in the case of the elementary school performances, usually are focused on grades 4-6 in coordination with the Children's Concerts.

Preparation of the children for the orchestra's youth concerts is stressed in the ensemble performances. In addition, leaders of the ensembles are concerned with the opportunity to acquaint children with chamber music literature,with the instruments, and with the concept of live performances. The concertmaster commented, "I want a lesson learned by these kids." Aside from study that may be initiated by teachers wishing to do so, there is no centrally directed preparation of students for the ensemble performances.

Elementary school ensemble performances totalled 80 in 1966-67, with an estimated total audience of 18,000 children. Administration, planning, scheduling, and budgeting of the elementary school performances are the responsibility of the Children's Concert Committee. Sources of finance in 1966-67 included Music Performance Trust Funds.

State funds totalling $1,642 and matched with funds from the National Endowment for the Arts channelled through the Rhode Island State Arts Council, met costs of the 36 ensemble performances in the "community" schools.

Since there are many more schools than can be served because of limitations of funds and availability of the musicians, and since the ensembles are much sought after by the schools, the Children's Concert Committee is faced with many problems in selecting schools to benefit from the project in any given year. Customarily, the Committee selects the school systems on a rotation plan and requests the school administrators to select the specific schools and classes. After the selection of schools is made, the list is approved by the State consultant of music. Even so, the Committee is charged with "favoritism" in making the selections by some of the schools and classes not included in the ensemble performance schedules in any given year.

Ensemble performances for high schools throughout the State come under the grant from the State for educational activities in high schools. In 1966-67, the State allocated $4,000 for this phase of the work, and a total of 36 performances were given.

Administration and scheduling of the high school ensemble performances are handled by the Orchestra management and the music consultant of the State Department of Education.

STUDY OF YOUTH CONCERTS IN SACRAMENTO, CALIFORNIA

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE — Page

Fact Sheet 535

Sacramento Schools, Summary 536

Music Education in Sacramento Public Schools 537

Sacramento Symphony Youth Concerts, 1966-67 Summary 540

History and Philosophy of Youth Concerts 541

Youth Concert Procedures 543

- Planning and Evaluation 543
- Scheduling 543
- Promotion and Ticket Sales 543
- Transportation 544
- Audience Supervision 544
- Concert Preparation 544
- Attendance 545
- Printed Programs 546

Programming 547

Financing 548

Related Educational Work 549

- Tiny Tot Concerts 549
- Instrument Demonstration Program 550
- Northern California Junior Symphony 551
- Work with High Schools and Area Colleges 552
- Symphony League Juniors 552

FACT SHEET - SACRAMENTO, CALIFORNIA

THE CITY (See also Appendices D)

Population Data (1960)	Corporate population (1964)	237,712
	Metropolitan area (1965)	742,000
	Whites in corporate population	87.3%
	Negroes in " "	6.3%
	Other non-whites in "	6.4%
Economic Base (1960)	Contracting and construction, retail trade and State government offices	
Income Data (1960)	Median family income $6,943	
	11.9% of families earned less than $3,000 (annual)	
	23.8% of families earned over . .$10,000 (annual)	
	Designated poverty area (1966): 1 with 47,000 persons	
Education Data	Of Sacramento residents 25 years or older:	
	6.0% had completed less than 5 yrs. of school	
	53.2% had completed high school or more	
	Median number school years completed - 12.1 yrs.	

THE ORCHESTRA - THE SACRAMENTO SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$181,100
Length of season	30 weeks
Total number of musicians	81
Total number of concerts played	34
Total number of youth concerts played	10
Estimated gross attendance at youth concerts	18,000

President:	Carl B. Swanson
Conductor:	Harry Newstone
Manager:	Mrs. Genevieve S. Fisher (1966-67)
	William W. Darlow (1967-68)
Youth concert conductors:	Harry Newstone
	Ross Shub, Associate Conductor

SACRAMENTO SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment (1966-67) 57,875

Sacramento Public Schools

Superintendent: F. Melvin Lawson
Director of instrumental music education: Norman Lamb

Annual per pupil expenditure . . . . . $649 (approximately)
Grade structure: Kindergarten, 6 - 3 - 3

Schools

Elementary Schools, Grades K-6 57
Junior High Schools, Grades 7-9 12
Senior High Schools, Grades 10-12 5

Special Facilities and Programs

Educational radio programs
Adult and special education program
Department of compensatory education (federal projects)
Project Aspiration
Continuation high school for dropouts

Representative Cultural and Educational Institutions

Crocker Art Gallery
Jay Rob Playhouse
Music Circus
Northern California Youth Orchestra
Sacramento Civic Repertory Theatre
Sacramento Opera Guild
Sacramento Symphony Orchestra
Sacramento Youth Band
State and City Libraries
American River Junior College
Sacramento State College
Sacramento Junior College

Most of the elementary schools in the Sacramento City Unified School District operated non-graded primary programs, and some intermediate programs (grades 4-6) functioned in the same manner. Provisions were made for the educable mentally retarded and the aurally, visually and orthopedically handicapped. The junior college was not administered by the public schools.

A department of compensatory education was in operation during 1966-67 to handle government projects. Project Aspiration was the name given to the activity that bussed students from their own neighborhood schools to schools in other sections of the city. Nineteen schools were part of the project to eliminate de facto segregation. In the areas designated as culturally deprived, there were 13 elementary schools, 2 junior high schools and 2 senior high schools.

MUSIC EDUCATION IN THE SACRAMENTO PUBLIC SCHOOLS

SACRAMENTO TABLE NO. 1

MUSIC EDUCATION STAFF - SACRAMENTO PUBLIC SCHOOLS (Total Staff - 67)

DIRECTOR OF MUSIC EDUCATION

VOCAL-GENERAL	INSTRUMENTAL MUSIC
Elementary	
In 56 schools: Program Specialist - Vocal Music Elementary Classroom Teachers (Music)	In 56 schools: Program Specialist - Instrumental Music 26 Elementary Specialists (2 also Junior High)
Junior High	
In 12 schools: 12 Junior High Vocal Teachers	In 12 schools: 21 Junior High Specialists (21 also Elementary)
Senior High	
In 5 schools: 4 Senior High Vocal Teachers	In 5 schools: 7 Senior High Specialists

Elementary Music

Classroom music instruction in kindergarten through 3rd grade was handled chiefly by classroom teachers. (27 of 39 elementary classroom teachers returning questionnaires indicated that they had either majored or minored in music in college.) In grades 4 through 6 an "exchange" program was used, whereby classroom teachers who were more thoroughly trained in music did the music instruction in addition to regular classroom work. Some teachers made regular use of the weekly Standard School radio broadcasts. Radio station KFBK also distributed study materials to supplement their educational music broadcasts.

One or 2 instrumental lessons were given each week. Three levels of instruction were offered, including band and orchestra when possible. There also had been some recent work in 2 elementary schools in teaching the violin by rote. The school system loaned some instruments to interested students. Further performing experience was available in 3 area orchestras and the all-city elementary band.

Secondary Music

Seventh grade music classes of all types met every other week in Sacramento. A 7th grade student had a choice of either art or music unless he was in an instrumental class, in which case this satisfied the requirement. The general music offering was almost completely vocally oriented. In a junior high using flexible, modular scheduling, every 7th and 8th grade student took vocal music.

Most of the junior high vocal teachers had to teach other subjects such as foreign language, social studies or English. Two instrumental specialists taught other subjects. All junior high school students were required to take 3 years of a foreign language.

Specialized high school music class offerings included 3 years of theory, music appreciation, music history, arranging and a special music course for low ability students in one school. All-City Junior and Senior High School Band and Orchestra, All-City Chorus for junior high students, and Honor Choir for senior high students were regular yearly extracurricular music opportunities for Sacramento students. A city-wide Fine Arts Festival was held for junior high school students one year and senior high students the next.

Sacramento maintained a central repository for vocal and instrumental music and other music teaching materials.

SACRAMENTO TABLE NO. 2

MUSIC EDUCATION CURRICULUM - SACRAMENTO PUBLIC SCHOOLS (Staff - 67)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (K-6)	Beginning, Intermediate and Advanced Winds, Percussion Strings (Grade 4-) Rote Violin Program (2 schools) Band and Orchestra
Junior High	
General Music or Art - required (Grade 7) Choir Small Ensembles (limited)	Beginning and Intermediate Instruction Band and Orchestra
Senior High	
Girls' and Mixed Choruses Choir Voice Class (2 schools)	Beginning Winds and Strings Band and Orchestra
Theory (3 years) Music Appreciation Music History Arranging Special Music for Low Ability Students (1 school)	

SUMMARY OF 1966-67 SACRAMENTO SYMPHONY YOUTH CONCERTS - 2 Series

1. CONCERTS FOR YOUNG PEOPLE

Number:	6 performances, 3 different programs
Conductor:	Harry Newstone
Sponsorship:	Sacramento Symphony Association
Financing:	Ticket sales Sacramento Symphony Association
Attended by:	Any student purchasing a ticket. Programs focused primarily on grades 4-6
Performed in:	Memorial Auditorium, seating capacity - 4,000
Time:	Saturdays, January and February 10 AM - concert for Sacramento residents 11:45 - concert for persons in outlying districts
Admission:	Students - 50¢ single admission, $1.00 for series ticket. Adults - $1.00 single admission, $2.25 for series ticket.
Transportation:	City residents - private transportation Others - some bus arrangements

2. TINY TOTS CONCERTS

Number:	4 performances, 2 different programs
Conductor:	Harry Newstone
Sponsorship:	Sacramento Symphony League (women's association)
Financing:	Ticket sale and industrial sponsor
Attended by:	Children, ages 3 - 6, and parents
Performed in:	Sacramento Inn, capacity - 500
Time:	10 AM, 11:30 AM
Admission:	Students 50¢; Adults $1.00
Transportation:	Personal

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS

During the 1960-61 season, (12 years after the founding of the Orchestra), the first Concerts for Young People were presented by the Sacramento Symphony through the leadership of Mrs. Genevieve S. Fisher, Managing Director of the Orchestra, and under the musical direction of Fritz Berens, Conductor of the Orchestra. The initial plan of presenting a series of concerts on three Saturday mornings in January and February has been continued.

In the same year (1960-61) the Symphony Association initiated the in-school Instrument Demonstration Program under the leadership of cellist Robert Fisher. A chamber music ensemble composed of 5 members of the Sacramento Symphony presented 60 demonstration programs for 4th, 5th and 6th grade students the first season. By 1966-67, the demonstration program had expanded to two ensembles and presentation of 124 programs under the leadership of Richard Mix, oboist.

Harry Newstone was appointed conductor of the Orchestra in 1965-66 and, in that year, overflow youth concert audiences in the 4,000 seat Municipal Auditorium indicated need for additional concerts.

Presentation of double concerts for young people was initiated in 1966-67. The first of the two back-to-back concerts on each of the three Saturdays is designated for city residents, and the second for students from outlying districts.

The concerts are financed from ticket sales with supplementary support from the Sacramento Symphony Association.

Tiny Tot Concerts for children, ages 3-6, initiated in the 1965-66 season, are sponsored by the Sacramento Symphony League (the symphony women's association), and financed from ticket sales and contributions from an industrial sponsor, Lucky Stores, Inc.

Full responsibility for initiating, developing, promoting and financing youth concerts has been assumed by the Orchestra leadership. Although the concerts were sanctioned by the Board of Education, school policy made it impossible to permit students to leave school buildings to attend concerts during in-school time.

Since the concerts are essentially extra-curricular activities for students, there is almost a total lack of pre-concert and post-concert study, and the degree of involvement from an educational standpoint is extremely limited. There was no mention of the concerts in any Sacramento teachers' study guides or teachers'

handbooks that were examined during the research for this Study. The director of instrumental music education stated that the 1966-67 handbooks would contain references to the concerts.

That California music educators have to work for what they achieve is well known to music educators in general.[1] The concern of the State for controlling education has resulted in creation of a complicated school code that touches virtually every aspect of music education although there is no specific requirement for music in elementary schools. The problems of holding together an adequate in-school music program in the face of numerous State restrictions were painfully evident in the California cities included in the Study.

In spite of limitations placed upon school participation, the Orchestra leadership approaches the work with enthusiasm and strong convictions concerning need for and value of student concerts.

Carl B. Swanson, President of the Symphony Association, stated that "the community must have youth concerts as a means of interesting children in good music." His comments were reiterated by Mrs. Ronald Paul, President of the Sacramento Symphony League, sponsors of the Tiny Tots Concerts.

Conductor Newstone feels that music is an essential part of life and that youth concerts are one way of letting young people know that fine music is available to them - as a listening experience, as well as a possible career. "Knowing that great music is available to them, it is then to be hoped that they will come to it spontaneously", he remarked.

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[1] "California Meets Its Crisis", Keith D. Snyder, MUSIC EDUCATORS JOURNAL, Sept.-Oct. 1965, Vol. 52, p. 51.

YOUTH CONCERT PROCEDURES USED

Planning and Evaluation

There was no formal committee that brought orchestra and school leadership together to plan youth concert activity, but the director of instrumental music education, as a playing member of the Orchestra and a member of the Association's Board of Directors as well as having served on the committee that originally set up youth concerts in Sacramento, was in close contact with the situation.

Although the conductor may informally discuss program plans with school representatives, it is taken for granted that selection of music to be played in youth concerts is the conductor's responsibility and prerogative.

Since the Concerts for Young People are given on Saturday mornings, the schools have no direct reason to be involved other than to inform the children of the event and to permit ticket sales in the schools.

No formal, joint, orchestra-school evaluation of youth concert activities has taken place for several years. In reply to Study questionnaires, 24% of teachers responding stated they had a desire for a stronger voice in planning and evaluating youth concerts.

Concert Scheduling

The series of 3 concerts (6 performances) is presented within a 10-week period (one pair of concerts presented every third week). This schedule is considered to be somewhat too concentrated for optimum attendance.

It is impossible to start the youth concert series prior to January due to promotion methods used. Later spring dates conflict with other student and community established activities.

Promotion and Ticket Sales

Effective promotion is vital to the Sacramento youth concert project. With financing dependent on voluntary ticket purchases, with 8,000 seats to sell for each pair of concerts, with concerts presented on Saturdays, with no formally structured school involvement in pre-concert study or in the concerts themselves - the Orchestra Association and management face a critical and challenging situation.

Use is made of customary promotion materials. Techniques including distribution of brochures and posters, development of newspaper feature articles, use of radio and TV announcements, and distribution of concert announcements to teachers. School policy, however, prohibits mass distribution of flyers to students.

Therefore, the Instrument Demonstration project has come to be employed as one of the main channels for telling students of forthcoming Symphony Concerts for Young People. As a result, it has become very important to complete the entire year's series of in-school ensemble programs (of which there were 124 in 1966-67) prior to the first Young People's Concert in early January.

At the close of each half-hour Instrument Demonstration program, a member of the Sacramento Symphony League spoke briefly about the Concerts for Young People and left concert brochures and ticket order envelopes with the teacher. At a later date, the PTA ticket sales chairman returned to collect the youth concert ticket money and deliver the tickets.

Even this procedure permitted only spotty coverage in publicizing youth concerts because the Instrument Demonstrations were presented in some schools only every other year, and in others not at all.

Transportation

Sacramento students, generally speaking, depended upon personal arrangements for transportation. School buses were provided for a small group of students benefitting from a P.L. 89-10, Title I project.

Most outlying school systems facilitated concert attendance for their students by reserving blocks of tickets and arranging bus transportation.

Audience Supervision

Audience supervision and ushering were handled by members of the Sacramento Symphony League.

Concert Preparation

The school system provided pre-concert study materials for two years, 1959-1961, at which time the Orchestra Association assumed the responsibility but discontinued this phase of preparatory work in 1963 because it was felt that youth concert promotion and information presented by the Instrument Demonstration groups took care of student preparation for concerts.

For the last four years (1963-1967), the Orchestra provided teachers with brief fact sheets and brochures describing the Concerts for Young People, but, beyond that, development of concert preparation materials has been left to the interest and initiative of individual teachers and music specialists.

One elementary music specialist called special meetings of elementary classroom music teachers for briefings on forthcoming concerts. Several other teachers mentioned use of pertinent materials from the Standard Broadcast booklets. 15 of 36 teachers responding to Study questionnaires stated they individually gathered their own materials. 5 of 17 instrumental teachers reported doing some preparatory work with their students. Many respondents considered the Instrument Demonstration programs to be preparation for the youth concerts.

Attendance

Attendance at the Concerts for Young People averaged 3,000 (75% of the seating capacity).

When asked what percentage of their classes attended, 25 of the 31 teachers responding estimated it to be from zero to 25%. The reasons most frequently given for low attendance were:

lack of parental encouragement	9
lack of transportation facilities	7
unable to afford tickets	6
because concerts were given on Saturdays	5
inadequacy of concert preparation of students	4
lack of sufficient interest on part of students	4

When asked if they would object to presentation of youth concerts on school time, 81% of 54 teachers responding said they had no objection to the plan. One principal suggested holding concerts immediately after school with the PTA handling transportation arrangements.

Teacher comments on current attendance, suggestions for increasing it, and alternate plans included the following:

Elementary Classroom Music Teachers (not specialists, per se, in Sacramento)

"Youth concerts are wonderful and, to my mind, a few scholarship tickets should be made available to give to students interested in attending concerts which require paid admission and which are not held at school."

"They should be free, especially for poor people. Allow only those children whom the teacher feels would benefit from the concert. This would avoid so many disturbances." (Teacher from disadvantaged school)

"If only parents would realize that they, too, would enjoy the concerts and take their 'charges', we'd have wonderful audiences. Those who do are well rewarded."

"Send program information at least three weeks ahead of the event. Possibly a note could be included as to recordings for use in school lessons. Give children a chance to know background of a composition before hearing it." (Four other comments referred to the lack of materials for teachers to use in concert preparation.)

Suggestions

1. Present evening concerts with bus transportation available to the students.

2. Tickets - 35¢ instead of 50¢ for single admission.

3. Classes urged to sit together with adult supervision.

4. Invite teachers to attend free and be with their classes. (Note: The Orchestra's official policy was that of free admittance for teachers and group chaperones but, due to a lapse in complete communication, teachers were admitted to concerts at the student ticket price.)

Printed Programs

The Orchestra Association provided printed programs for youth concerts partly on the theory that, if students take programs home, they serve as an aid in promotion of and attendance at the next concert in the series. Although the printed programs have not been a problem during the concerts to date, the conductor is somewhat apprehensive over this ever-present possibility.

About 55% of the teachers responding to Study queries on this subject considered printed programs to be helpful to students, while the minority considered the nuisance factor to outweigh their usefulness.

One Sacramento teacher (as well as a few teachers in other cities) linked the value of printed programs to elementary grade

students' attention span, pointing out that a 5th grade student may forget what piece is being played and need to glance down at the printed program as a reminder. Another teacher mentioned that her children enjoyed reading names of performers as well as names of composers.

PROGRAMMING

Youth concert programming in Sacramento is considered to be the responsibility of the conductor and, without formal involvement of the schools in the total project, indeed it must be.

Mr. Newstone feels that children are not prejudiced in their tastes, that they will "accept what is offered in complete freedom", that the responsibility of giving a child his all-important first impressions of symphony concerts and symphonic music is a grave one, that orchestras never should "play down" to student audiences, never play "kiddies' music", that concert themes are helpful but there also is need to "play music for music's sake". Programs are planned primarily for students in grades 4 - 6.

Emphasis is placed on all-orchestral programs with occasional presentation of a featured player as, for instance, the concertmaster, or of a ballet.

In the conductor's opinion, themes and verbal commentary should be used only as they serve the musical purposes, with constant awareness of the basic principle that when students leave the concert the strongest impressions they carry away should be those of the music they have heard rather than of devices that may have been employed to focus their attention upon that music.

No provision was made for audience participation. Rather, the concerts were considered to offer opportunity for guided listening.

12 of 14 instrumental music teachers responding to Study questionnaires felt that music played was suitable for the students involved. Only one of 35 elementary classroom teachers felt the music was not suitable and this was not a complete rejection. Remarks made by elementary teachers did not cluster around any particular aspect of the programming save the lack

of student soloists and student participation, and a mild plea for greater use of effective educational techniques such as instructive narration. Instrumental teachers had little to say on the subject of programming.

FINANCING

The Sacramento Symphony Association bears full responsibility for raising all funds required for its youth education work. Whereas the ten youth concerts (Young People's and Tiny Tots) account for approximately 30% of the total number of concerts played in a year, income directly attributable to these concerts (including ticket sales and contributions), represents only 6% of the total costs of operating the Orchestra for a year.

In other words, the Sacramento Symphony Association invests significantly in youth education work from the Orchestra's general operating resources. Sources of finance for the Orchestra's various educational projects are as follows:

Concerts for Young People (Saturday series)

Ticket sales	$ 9,000
Radio station and other special contributions . . .	500

Tiny Tots Concerts

Ticket sales	800
Sponsors	400

Instrument Demonstration Programs in the Schools

PTA groups and parent groups performance fee payments	2,300
Music Performance Trust Funds	2,300
Private contributions	1,000

Maintenance of Youth Orchestra

Student Players' dues)	
Music Performance Trust Funds)	2,100
Ticket sales)	

Total cash income toward youth educational work $18,400

Public funds applicable to the Orchestra's youth education work have been limited to the following:

Sacramento Board of Education allocated $500 to be used to assist PTA groups in meeting the $25.00 performance fee charged for a performance in the schools by an Instrument Demonstration Group.

P.L. 89-10, Title I funds were used to provide $55 for 110 tickets for one of the Concerts for Young People under "Project Aspiration", and $75 for 150 tickets for students involved in the Compensatory Education program. Project sponsored transportation also was provided for public and parochial school students benefitting from the above federal programs.

When asked his opinion about use of public school funds to assist in financing youth concerts, one upper-echelon school administrator stated that, although he felt the schools should make a moderate financial commitment for this purpose, he also felt that youth concerts had a lesser claim to school budget money than does instruction. He further pointed out that under his understanding of the California school code, it would be impossible to use school money to help finance youth concerts if admission charges also were made.

SACRAMENTO SYMPHONY ASSOCIATION'S EDUCATIONAL WORK IN ADDITION TO YOUTH CONCERTS

1. Tiny Tot Concerts

Each year, two programs are presented in pairs by the Little Symphony, composed of approximately 40 members of the Sacramento Symphony, under the direction of Harry Newstone. The concerts are designed to acquaint 3 to 6 years olds with fine music.

The concerts are presented in a large room at the Sacramento Inn to capacity audiences of 450 to 500. Children sit on the floor surrounding the orchestra. Chairs are placed on the side-lines for parents. No adult is admitted unless accompanied by a tiny tot.

Following the 30-minute program of very short works, the children are encouraged to walk around among the musicians, talk with them, and get a close view of the instruments.

Tiny Tot Concerts, a project of the Sacramento Symphony League (the symphony women's association), are financed from ticket sales and contributions. Members of the Symphony League distribute flyers and posters to all kindergarten and first grades in the area.

Members of the Symphony League Juniors, an organization for high school girls, attend the Tiny Tot Concerts to assist with audience supervision.

2. Instrument Demonstration Programs in the Schools

The Sacramento Symphony Association sponsors two Instrument Demonstration Groups that present 30-minute, in-school ensemble programs for 4th, 5th and 6th grade classes during the fall months. 124 performances were presented in 1966-67.

The programs are used to acquaint young people with various instruments of the orchestra, and to prepare them for attendance at a full orchestra concert. One demonstration group consists of a string quartet plus flute and oboe; the other group is a woodwind quintet (flute, oboe, clarinet, bassoon, horn).

Each school (usually the PTA) pays $25.00 for a performance, an amount that represents about half the actual cost with the other half covered by the Orchestra Association and Music Performance Trust Funds of the Recording Industries.

Scheduling of the demonstration groups is handled by the Orchestra, and the PTA ticket chairman for the city in conjunction with the school system's office of music education, and school principals. Not all schools are involved in the program, and some schools contract for performances only every other year.

The Orchestra's conductor assists the orchestra member in charge of each demonstration group in selection of programs. The orchestra-member-in-charge handles the verbal commentary in conjunction with the performances which are presented during school time and with teachers in attendance.

Each of the groups operated autonomously as far as teaching and demonstration approaches and techniques were concerned. The woodwind quintet players explained how modern instruments evolved from primitive reeds, a ram's horn, etc. - a technique that proved successful, interesting and valuable for students. Following discussion concerning each instrument, a short work featuring that instrument was performed.

Educator evaluations indicated that the string group (plus flute, and oboe) was somewhat less successful in this historical

approach to the instruments, particularly when extending their discussions and demonstrations beyond each player's own major instrument.

Furthermore, the necessity for "watering down" the impact of the educational value of the ensemble programs by tacking on a promotional pitch for the youth concerts was regretted by some school representatives. It was suggested that the two purposes might be better integrated if the musician who handled verbal commentary for ensemble programs were to weave the concert promotion into his remarks in such a way as to focus student attention and anticipation upon forthcoming youth concerts as a natural corollary to the small ensemble performance.

The Orchestra must meet grave personnel problems in maintaining this program. The Sacramento Symphony has not expanded to the point where performance in the orchestra provides musicians with their main source of income, yet an in-school educational service of this scope demands full time services of the musicians involved for several weeks prior to the first of January. Therefore, the Orchestra must somehow finance significant salaries for the ensemble musicians or depend on putting together ensembles on a free lance basis.

Teachers' comments on the Instrument Demonstration performances indicated they were of value to the students:

> "More appearances at the schools, especially junior high schools, if not by the entire orchestra, then by chamber groups and ensembles." (Instrumental music specialist)

> "Demonstrations given at the schools by a small group from the Symphony have been very useful. Students have been very enthusiastic about this group. It gives them a more personal relationship to the orchestra." (Instrumental music specialist)

3. Northern California Junior Symphony

The Sacramento Symphony Association sponsors and maintains the Northern California Junior Symphony Orchestra. During the 1966-67 season, the Junior Symphony performed 4 in-school, half hour assembly programs in Sacramento area junior high schools under the direction of Ross Shub, Associate Conductor of the Sacramento Symphony. Two back-to-back performances were given in each of two schools.

Members of the Parents' Committee for the Junior Symphony and Mr. Shub work with school principals on various production details for assembly concerts. The Sacramento Symphony Association handles all publicity in connection with Junior Orchestra performances.

4. Work with Junior and Senior High Schools and Area Colleges

There are no concerts designed especially for junior and senior high school and college age students. Therefore, the Orchestra Association has devised other plans and activities designed to interest and attract these students.

Student rates for subscription concerts and Connoisseur Series concerts are made available to students. The Association also sponsors Symphony Pool Tickets which consist of 100-150 tickets purchased by patrons plus additional tickets provided by the Association and distributed in each school by music instructors.

Symphony League Juniors, a service and social organization of 100 high school girls from Sacramento and surrounding areas, is sponsored by the Sacramento Symphony League. Each girls pays $10 annual dues and receives a ticket for the subscription series Sunday concerts. The group holds regular meetings in order to become better acquainted with Sacramento Symphony operations, and assists the Orchestra on various projects such as the Tiny Tot Concerts.

STUDY OF YOUTH CONCERTS IN SARASOTA, FLORIDA

Field Workers: Franz Bibo, Orchestra Research Specialist
Martin LeBeau, Music Education Specialist

REPORT OUTLINE

	Page
Fact Sheet	554
Summary of Sarasota County Schools	555
Summary of Music Education in Schools	556
Florida West Coast Youth Concerts, Summary	559
History and Philosophy of Youth Concerts	561
Coordinating the Work of Orchestra and Schools	563
Planning and Evaluation	563
Scheduling	563
Attendance	563
Audience Supervision	564
Transportation	564
Concert Preparation and Follow-up	564
Programming	568
Financing	569

FACT SHEET - SARASOTA, FLORIDA

THE CITY (See also Appendix D)

Population Data (1960)	Corporate population	34,083
	Sarasota County population	76,895
	Whites in corporate population	84.4%
	Negroes in " "	15.6%
	Other non-whites in "	0.0
Economic Base (1960)	Production of electronic equipment Resort and tourist services	
Income Data (1960)	Median family income - $4,889 (annual) 26.6% of families earned less than $3,000 (annual) 14.9% of families earned over $10,000 (annual)	
Education Data (1960)	Of Sarasota residents 25 years or older: 6.7 had completed less than 5 years of school 59.5% had completed high school or more Median number school years completed - 12 years	

THE ORCHESTRA - THE FLORIDA WEST COAST SYMPHONY ORCHESTRA
(1966-67 data)

Gross annual budget	$52,900
Total number of musicians	85
Total number of concerts played	13
Total number of youth concerts played	6
Estimated gross attendance at youth concerts	10,500

President: Mrs. Harry Mundy
Conductor: Paul Wolfe
Manager: David Cohen

SARASOTA COUNTY SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment	18,429
Non-public school enrollment	1,350
Total school population (through high school)	19,779

Sarasota County Public Schools

Superintendent:	Thomas W. Guilford
Director of Music Education:	Marguerie Burnham
Coordinator of Youth Concerts:	" "

Per capita expenditure per child (annual) $539.00
Grade structure: 1-6; 7-9; 10-12

Elementary schools	15
Middle schools, grades 6-9	1
Crippled children's clinic (elementary)	1
Junior high schools, grades 7-9	3
Junior-Senior high school, grades 7-12	1
Senior high schools, grades 10-12	3

Community School - Adult Education

Non-public Schools

Parochial and private schools 8

Representative Cultural and Educational Organizations

Asolo Theatre
Florida West Coast Symphony
Florida West Coast Youth Orchestra
Ringling Museum of Art
Manatee Junior College
New College
Ringling School of Art

MUSIC EDUCATION IN THE SARASOTA COUNTY PUBLIC SCHOOLS - 1966-67

SARASOTA TABLE NO. 1

MUSIC EDUCATION STAFF - SARASOTA COUNTY PUBLIC SCHOOLS
(Total staff 39)

DIRECTOR OF MUSIC EDUCATION
(Supervisor of Music)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 15 schools: 14 Teachers	In 12 schools: 4 String teachers
Junior High	
In 4 schools: 2 General music teachers 3 Vocal-general music teachers (2 also Sr. high) 2 Vocal teachers	In 4 schools: 5 Instrumental teachers (5 also Sr. high) 3 Instrumental-general teachers 1 Instrumental-vocal teacher
Senior High	
In 4 schools: 5 Vocal teachers (2 also Jr. high)	In 4 schools: 6 Instrumental teachers (5 also Jr. high) 1 Vocal-instrumental teacher

---

Elementary classroom music was taught by classroom teachers in the first 3 grades with assistance from specialists, and exclusively by specialists in grades 4 through 8.

Special activities of particular interest included two projects available to the Sarasota County schools:

1. State-wide television series entitled "Florida Schools Present MUSIC"*

Principal aims of 24 programs presented during 1966-67 (the second year of operation) were (1) to publicize school music in Florida, and (2) to give music educators a yardstick to use in measuring their own teaching accomplishments, and a means of better music education for their students.

Participation in programming for the series within the 2-year period included:

A. "We Build an Orchestra" - program presented by students of Sarasota High School Orchestra, and of elementary schools.

B. "Music in Motion" - program presented by students of Riverview High School orchestra radio choir, and modern dance classes.

C. Florida Symphony Orchestra (Orlando) presented a program that described the orchestra's youth concert activity as well as other music education activities in Orange County.

2. Experimental Instrumental Performance Clinic, P.L. 89-10, Title III Project

Initiated as a P.L. 89-10, Title III project for six weeks in the summer of 1966, the project was continued throughout the 1966-67 school year with Sarasota County school funds. The project was primarily planned and coordinated by the conductor of the Florida West Coast Symphony Orchestra.

The summer project enabled students to enroll in a variety of small ensembles that met daily for 1½ hours, under direct supervision of an instructor. During the first week of the summer clinic, outstanding professional musicians from throughout the United States played for and coached the students. During the last week, nationally known music educators evaluated the project. The entire program was free of charge to the 376 students enrolled.

During the school year, the ensembles met once each week, in after-school hours, under direction of the Sarasota County instrumental staff.

*Florida Schools Present MUSIC: 1966-67. State Department of Education, Tallahassee, Florida

SARASOTA TABLE NO. 2

MUSIC EDUCATION CURRICULUM - SARASOTA COUNTY PUBLIC SCHOOLS

VOCAL - GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom music (Gr. 1-6)	Beginning Strings (Gr. 6)
Junior High	
General music (1 semester required in Gr. 7 and 8) Girls'chorus Mixed chorus	Beginning winds and percussion (Gr. 7-9) Beginning strings (limited) Intermediate and advanced strings (Gr. 7-9) Band Orchestra Small ensembles
Senior High	
Girls' chorus Mixed chorus Small ensembles	Beginning strings (limited) Advanced strings, winds, and percussion Band Orchestra Small ensembles
Theory of music	

SUMMARY OF 1966-67 FLORIDA WEST COAST SYMPHONY YOUTH CONCERTS

1. **Concerts for Sarasota County Students**

Number:	3 performances, 1 program
Conductor:	Paul Wolfe, Musical Director of Orchestra
Sponsorship:	Florida West Coast Symphony Orchestra
Financing:	Orchestra Asssociation, and Music Performance Trust Funds
Attended by:	All students in 5th and 6th grades in County school system. If seating space is available students in other grades in public and parochial schools attend.
Performed in:	Sarasota Municipal Auditorium, capacity 1,700
Time:	November, 3 back-to-back concerts in one day 9:00 AM, 10:30 AM, 1:30 PM
Admission:	Free
Transportation:	Provided by public, private and parochial schools at no cost to students.

2. **Concerts for Manatee County Students**

Number)	
Conductor)	
Sponsorship)	See Section 1, above
Financing)	
Time)	
Admission)	
Attended by:	All 4th, 5th, 6th grade students of Manatee County School System
Performed in:	Bradenton Municipal Auditorium, capacity 1,800
Transportation:	Provided by Manatee County School System at no cost to students.

3. Orchestra's Related Youth Educational Activities

A. Sponsorship of Florida West Coast Youth Orchestra

Conductor: Paul Wolfe, Conductor of adult orchestra
Gross annual budget $3,500
Total number of musicians 78
Total number of concerts played 4-5
Total number of youth concerts played 2

Purpose of the youth orchestra is to train young instrumentalists for symphony orchestra participation and/or professional playing careers. 17 members of the youth orchestra played in the adult orchestra in 1966-67. 10 of the 17 served as heads of their sections in the youth orchestra.

B. Sponsorship of Instrumental Scholarship Program

Scholarship Plan: Full scholarship consists of a term of 10 private one-hour lessons given by teachers selected and approved by Orchestra's conductor. "Full scholarships or "half" scholarships may be awarded depending on student's circumstances.

Eligibility: Students must be recommended for scholarship consideration by their school orchestra or band directors. In addition to audition ratings, eligibility qualifications include exceptional musical ability and interest in further study, willingness to pledge themselves to "play regularly and faithfully in the youth orchestra", school reports indicating good character and satisfactory academic standing.

Students of any orchestral instruments are eligible for scholarship consideration. The Scholarship Committee may elect to give priority to students of instruments that are especially needed by the Youth Orchestra (strings, double reeds, etc.).

Scope of Project: In 1966-67, recommendations were made by school band and orchestra directors from all but one eligible school in Sarasota and Manatee counties. Of a total of 39 recommended students, 25 were selected for scholarship awards.

Total annual cost of project: . . . (approximately) $1,700

Symphony Scholarship Trust Fund

In addition to the above scholarship program, the Symphony Scholarship Trust Fund has, for the past 15 years, awarded major scholarships of $500 and more per annum to exceptionally talented students for matriculation at college and university schools of music and conservatories.

These major awards are granted after auditions and reports of financial need and only for students intending to make music their profession.

The Scholarship Trust Fund is in excess of $20,000 at the present time.

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN SARASOTA COUNTY (AND MANATEE COUNTY)

The Florida West Coast Symphony youth program was started by the Orchestra in 1950 (two years after the Orchestra was founded), on a two-county basis, in Sarasota County and adjacent Manatee County.

Alexander Bloch, then conductor of the Orchestra, and David Cohen, Manager, Concertmaster, and Assistant Conductor, were in charge of the concerts and established an immediate and enduring close association with public school directors of music education in each county.

The Orchestra assumed financial responsibility for actual concert performances and the county school systems met all other expenses.

With the appointment of Paul Wolfe as conductor of the Orchestra in 1961, various related educational projects were added to the Orchestra's overall activities.

The history and philosophy of the Florida West Coast Symphony youth concert development is characterized throughout by vision, leadership, sound planning, and unswerving dedication on the part of schools and orchestra to the basic purpose of the project - that of serving the students.

In searching for factors that have contributed to this successful development, the following appear to be of special significance:

Continuity in orchestra leadership: David Cohen, a professional musician, has served as concertmaster and manager of the orchestra since it was founded in 1948. Alexander Bloch served as conductor for 13 years. Paul Wolfe, well known throughout the East as a professional violinist, chamber music player, and outstanding teacher, has served as musical director of the Orchestra since 1961.

Philosophy of the Orchestra's board of directors: It is significant to note that approximately 30% of the Orchestra's total expenditures were allocated to youth educational activities in 1966-67. When asked to express the attitude of the board toward the Orchestra's educational activities, Mrs. Harry Mundy, President (also a professional musician) responded, "They are our raison d'etre", and further stated that the board assumed as a matter of course that it was up to the organization to develop financing as required to carry on this phase of the work.

School system's approach to the program: In like manner, school administrators and music faculty, especially in Sarasota County, take the position that, of course, the students should have the educational and cultural advantages of youth concert experience, and implement this viewpoint by incorporating youth concert activities into the school music curriculum.

Furthermore, the school representatives observed that the Orchestra and its conductor have continued to demonstrate their deep interest in young people through the Orchestra's student scholarship program, the youth orchestra, and through occasional class instruction in the public schools by the conductor.

Joint planning between Orchestra and schools: Again, joint planning seems so obviously essential that no question is raised as to whether or not there should be joint planning, but rather how can it best be done.

Small number of students involved: Sarasota and Manatee counties combined have a total school population of approximately 32,000 students, thereby making it possible for youth concerts to serve all students in a given number of grades.

The conductor: The conductor has a deep and pervading personal interest in educational work, and upon invitation by school representatives, personally assists in pre-concert work with students, as well as being personally involved in various other phases of the Orchestra's total educational work.

So it is that in this small community, the needs of the young students have been placed ahead of all other considerations and interests in development and operation of the total youth concert project.

COORDINATING THE WORK OF THE PUBLIC SCHOOLS AND OF THE ORCHESTRA ASSOCIATION

Planning and Evaluation

Youth concert planning is handled jointly by the conductor, directors of music education of the two county school systems, some of the teachers, and the Orchestra president.

All elementary classroom music specialists were given opportunity to assist in planning and evaluating the programs each year.

In response to Study questionnaires, 11 of 45 classroom teachers stated they would like to have even greater participation in evaluating the concerts.

Scheduling

Two days in November are set aside for youth concerts. Three back-to-back concerts are played in one day in Sarasota for Sarasota County students, and the same schedule is followed in Bradenton for Manatee County students 2 days later. Fall dates proved to be better than spring dates due to heavier school activity schedules in the spring.

All details having to do with scheduling, seating assignments etc., were handled by directors of music education and teachers in each county.

Attendance

In Sarasota County, the concerts are considered part of the music education curriculum for grades 5 and 6, with expectation that all students and teachers in those grades shall participate in preparation, concert attendance, and follow-up as directed by the elementary music education teachers and classroom teachers.

When seating capacity is available, students from other grades in public and parochial schools are also admitted, and a majority of eligible students attended when given the opportunity to do so.

In Manatee County, all students in grades 4, 5 and 6 in the entire county school system attend the concerts.

Audience Supervision

All teachers were required to attend concerts with their students; no groups attend unchaperoned. Concert manners are a part of the concert preparation study. No behavior problems have arisen at the concert hall. 90% of the teachers responding to Study questionnaires rated student behavior "good" or "excellent".

Transportation

The school budget covers cost of transporting students to concert halls. School buses were used, and arrangements were worked out by the director of transportation for the schools, with some assistance from the director of music education. 48 of 57 teachers considered transportation arrangements to be satisfactory although overcrowding in some buses was mentioned by about 12% of the respondents to Study questionnaires.

Some schools were located as much as 30 miles distant from the concert hall.

Concert Preparation and Follow-up

Study Materials

The schools in Sarasota County assumed full responsibility for preparing, distributing, and financing pre-concert study materials. The attractive preparatory materials were written by elementary music teachers in in-service meetings, edited and readied for distribution by the director of music education.

Copies for use by teachers were collated and bound. Additional unbound copies were available for teachers and students to use to the best advantage.

The study materials used in Sarasota County were among the most imaginative examined in the course of this Study. An examination of the study guides used over a 6-year period disclosed the following:

1. There were numerous musical examples given for each composition. Themes were explained briefly, but effectively.

2. A variety of student quizzes for the students were part of each guide (See Appendix O).

3. Vocabulary and resource materials were given in several guides, although not in the 1966 material.

4. Suggestions for concert preparation were included in each guide.

5. The program notes were written to be read by elementary children.

6. Materials were illustrated with drawings to point up special features of the concert.

The 49 elementary classroom and music teachers polled were unanimous in their opinion that study materials were adequate.

The teachers rated study materials as follows:

SARASOTA TABLE NO. 3

RATING OF TEACHER'S GUIDE - SARASOTA

	Excellent			Good			Fair			Poor		
	A	B	C	A	B	C	A	B	C	A	B	C
Provides sufficient information	12	8	3	19	3	2	-	-	-	-	-	-
Clearly organized	13	8	4	14	3	1	4	-	-	-	-	-
Supplementary Material readily available	14	10	3	10	1	2	5	-	-	2	-	-

Column A = Elementary Classroom Teachers
Column B = Elementary Classroom Music Specialists
Column C = Instrumental Specialists

When asked to rate the materials for student use, the teachers made the following ratings:

SARASOTA TABLE NO. 4

RATING OF TEACHER-STUDENT GUIDE - SARASOTA

	Excellent		Good		Fair		Poor	
	A	B	A	B	A	B	A	B
Interesting for ages involved	10	6	25	4	7	1	-	-
Vocabulary choice	8	5	24	5	7	1	3	-
Layout and artwork	8	5	21	4	10	2	2	-
Organization of ideas and information	12	5	24	6	5	-	-	-
Recordings available and in good condition	10	7	17	4	12	-	-	-
Printed musical examples	7	7	19	2	10	2	1	-

Column A = Elementary Classroom Teachers
Column B = Elementary Classroom Music Specialists

The amount of musical background deemed necessary to use the guide properly is given below:

SARASOTA TABLE NO. 5

AMOUNT OF MUSICAL BACKGROUND NECESSARY TO USE SARASOTA GUIDE

	A great deal	Reasonable Amount	Little	None
Elementary Classroom Teacher	18	13	1	-
Elementary Classroom Music Specialist	7	4	-	-

Student Preparation and Follow-up

Preparation of students was done by elementary music specialists and classroom teachers, but the burden of responsibility rested upon specialists in the departmentalized intermediate grades.

The Florida West Coast Symphony conductor assisted with student preparation in several Sarasota County schools each year. As he explained it, "I go to the schools with my violin and my oboe, and sometimes also play the piano for the children. I feel it is important to try to see the students in these small groups before they come to the concert. Concert preparation is most important for children, and the effectiveness of it makes itself felt at concerts in terms of students' attention, interest and enthusiasm."

20 of 58 teachers reported they arranged for some type of post-concert activity.

Comments and Suggestions from Teachers on Concert Preparation

"The music teacher introduces the concert material and provides the classroom teachers with carry-over material. The classroom teacher then goes ahead on her own with this material."

"I appreciate having as much material as possible and then pick and choose what is appropriate for my groups."

"These materials include questions about musical terms and composers, many of which I, as a teacher, am unable to recall. I personally feel that these hard materials detract from the enjoyable memories of the musical experience." (5th grade classroom teacher).

"We could use a little more time away from our classes to have sufficient time in which we can do the research for these materials used in the concert."

The Manatee County Schools do not involve themselves in concert preparation and follow-up although attendance at the concerts was included in the school structured schedule for all students in grades 4, 5 and 6.

PROGRAMMING

Programming was a cooperative venture between conductor and school personnel. Teachers submitted suggestions, based on their own reactions and formally elicited student preferences (See Appendix O), to the conductor through the director of music education. In order to avoid development of a static situation, experimentation and variety in approach to programming and concert presentations were deliberately sought by conductor and teachers.

To make fullest possible use of available rehearsal time, the conductor coordinated programming for youth concerts, and the Orchestra's annual "pops" concert. Nevertheless, youth concert programs were drawn from basic orchestral literature, with serious consideration given to attention span of students for whom the concerts were designed. The conductor also saw to it that students did not hear works repeated within the two or three year period that they were eligible to attend youth concerts.

Again, unanimity of philosophy concerning youth concert operation, was made evident in the remarks of conductor, manager and school personnel in reference to programming. The manager of the Orchestra commented that in his opinion "great music carries itself, and emphasis in youth concerts must be placed on excellence of performance." This statement was reiterated by conductor, Orchestra president and school personnel.

Music played was considered to be suitable for students involved by 46 of 52 teachers responding to Study queries, with 4 more stating that it was suitable "part of the time".

Soloists were selected by the conductor and included talented students and, occasionally, members of the orchestra.

Special features presented from time to time have included a ballet presentation, appearance of an artist who painted pictures as the Orchestra played Moussorsky's "Picture at an Exhibition".

Student participation, in addition to occasional presentation of student soloists, has included group singing on a limited basis, student participation as members of the Orchestra in a performance of Haydn's "Toy Symphony", audience responses to the conductor's questions, and rhythmic responses. No more than one of these procedures was used in the same concert. 20 of 23 classroom teachers responding to Study questionnaires considered audience participation in a favorable light.

Concert themes have a tendency to place programming "in a straight jacket", in the opinion of the conductor but, if used with discretion, can be helpful - especially to teachers in pre-concert activities. The theme approach had been used in the past but was

not considered a necessary part of a successful program according to the director of music education.

Contemporary music is included simply as part of the total musical repertoire, and the conductor sees no occasion or necessity to place it in a special bracket. Students and teachers respond to it as they do to other good music well played.

Verbal commentary is considered to be "absolutely necessary" by the conductor. When school personnel presented specific suggestions concerning the commentary they were immediately adopted by the conductor. The basic plan is to include approximately 10 minutes of verbal commentary within a program totalling 45 minutes in length.

The comments included introduction of instruments, reflecting the conductor's conviction that one purpose of student concerts is to encourage students to take up individual instrumental study.

Printed programs - Mimeographed programs are a part of the prepared pre-concert material. Teacher response to their use indicated a small majority opposed to distribution of them at the concert hall because of their nuisance potential during concerts. The minority opinion held printed programs to be a valuable aid to the children during concerts.

FINANCING

The Florida West Coast Symphony Orchestra has assumed full responsibility for meeting production costs of all youth concerts presented in Sarasota and Manatee counties since their inception in 1950.

The Sarasota County school system meets all costs involved in transporting students to concerts, and bears full responsibility for costs of preparing, mimeographing, binding, and distributing concert study materials.

The Manatee County school system meets costs of transporting its students to youth concerts, but does not involve itself in production, or use of pre-concert study materials.

The Orchestra's expenditures for youth educational activities total $12,500 annually and comprise 27% of the Orchestra's total annual expenditure of approximately $53,000.

Youth concert expenses (Sarasota and Manatee youth concerts)	$ 7,400
Cost of maintaining the youth orchestra	3,400
Scholarships for instrumental study among students and audition costs in conjunction with scholarship program	1,700
TOTAL:	$12,500

Sources of funds for the Orchestra's educational work include:

Orchestra's basic operating and maintenance funds.

Funds raised by the Orchestra specifically for the scholarship program.

Music Performance Trust Funds of the Recording Industries.

Contributions of youth concert playing fees by many of the musicians, including both union and non-union players.

STUDY OF YOUTH CONCERTS IN SPOKANE, WASHINGTON

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE

Page

Fact Sheet - Spokane, Washington 572

Spokane School System, Summary 573

Music Education in the Spokane Public Schools 574

Youth Concert Operations for 1967-68 577

1966-67 Spokane Symphony Youth Concerts, Summary 578

History and Philosophy of Youth Concerts in Spokane 579

Procedures Followed in Presentation of Youth Concerts. . . . 580
- Planning and Evaluation 580
- Concert Scheduling 580
- Concert Attendance 581
- Audience Supervision 582
- Transportation 582
- Concert Preparation and Follow-up 582
- Promotion and Publicity 583
- Orchestra Personnel 583

Programming 584

Financing 585

Teacher and Student Reactions 586

FACT SHEET - SPOKANE, WASHINGTON

Population Data (1960)	Corporate population	181,608
	Metropolitan population	278,333
	Whites in corporate population	98.3%
	Negroes in " "	1.3%
	Other non-whites in "	0.4%
Economic Base (1960)	Retailing and Manufacturing	
Income Data (1960)	Median family income	$6,044 (annual)
	16.1% of families earned less than	$3,000 (annual)
	15.3% of families earned over . .	$10,000 (annual)
Education Data	Of the Spokane residents 25 years or older:	
	3.4% had completed less than 5 years of school	
	53.9% had completed high school or more	
	Median number of school years completed - 12.1 yrs.	
	Designated major poverty area (1960):	
	1 with 23,000 persons	

THE ORCHESTRA - THE SPOKANE SYMPHONY ORCHESTRA (1966-67 data)

Gross annual budget	$74,061
Total number of musicians	75
Total number of concerts played	18
Total number youth concerts played	5
Estimated gross youth concert attendance	3,500

President:	Franklin Ott
Manager:	Miss Leslie Critzer (part of year)
	James Emde (1967-68)
Music Director:	Donald Thulean
Conductor of youth concerts:	Donald Thulean

SPOKANE SCHOOLS - SUMMARY (1966-67 data)

Public school system enrollment 34,000

Spokane Public Schools

Superintendent: Albert Ayars
Acting Director of music education: Gretchen A. Spieler
Coordinator of youth concerts:

Annual per pupil expenditure: N.R.
Grade structure: 6-2-4

Schools

Elementary schools,	Gr. 1-6 . .	42
Elementary - Junior High Schools,	Gr. 1-8 . .	7
Junior High Schools,	Gr. 7-8 . .	6
Senior High Schools, Gr. 9-12, one,	Gr. 10-12 . .	5
Special Schools, (Physically, emotionally, mentally handicapped)		3

Special Facilities and Programs

Educational Television - KSPS (opened, spring, 1967)
Adult Education
Continuing Education

Representative Cultural and Educational Institutions

Spokane Art Gallery
Spokane Civic Theater
Spokane Concert Ballet
Spokane Community Concerts
Spokane Junior Symphony Orchestra
Spokane Symphony Orchestra
Washington State University
Spokane Art Center
Fort Wright College
Conzaga University
Spokane Community College
Whitworth College

One of the better-known educational activities in the Spokane School District 81 Public Schools was the program under way at the Joel E. Ferris High School, which opened in September 1963. The organization of and approaches used in this school were the culmination of several years of experimentation and planning that included several team teaching programs.

The two main goals of the school were (1) to individualize instruction for the pupils and (2) to enable the teachers to do a more professional job. Facilities were provided for independent study and a flexible scheduling plan was developed. The teachers had frequent contact with one another and their individual students and they were not tied down to a rigid, time-consuming schedule of classes that didn't allow adequate p'anning time. Music functioned within this framework.

MUSIC EDUCATION IN SPOKANE PUBLIC SCHOOLS

SPOKANE TABLE NO. 1

MUSIC EDUCATION STAFF - SPOKANE PUBLIC SCHOOLS (Total Staff - 55)

DIRECTOR OF MUSIC
(Music Consultant)

VOCAL-GENERAL	INSTRUMENTAL MUSIC
Elementary	
Curriculum Assistant, Elementary Vocal	Curriculum Assistant, Elementary Band
17 elementary music specialists in 40 schools	Curriculum Assistant, Elementary Orchestra
10 elementary classroom teachers (music) in 10 schools	4 elementary and 4 elementary junior high instrumental specialists in 50 schools
Junior High	
5 junior high vocal-general music teachers and 2 general music teachers in 6 schools	5 junior high instrumental specialists in 6 schools
	(4 also in elementary)
Senior High	
5 senior high vocal teachers in 5 schools	5 senior high instrumental specialists in 5 schools

1 Television Teacher

Staff: The position of director of music education had remained vacant for several years (as was true for several other positions in the division of instruction), the administration of the program having been handled by the music consultant. Most of the junior high school teachers taught some general music classes, but 3 of the vocal-general music teachers also taught other subjects. Six music teachers had been brought with Title I (P.L. 89-10) federal funds.

Thirteen of the music specialists taught each Saturday in the music program activities offered then.

Elementary Music

The state curriculum guide for music in the first 6 grades provided the basis for elementary classroom music which was taught in grades 4 through 6 in all but 2 schools by specialists who covered from 2 to 3 schools each and made 2 30-minute weekly visits to each classroom.[1]

In the 7 elementary schools that also housed grades 7 and 8, general and vocal music teaching was done by elementary classroom music specialists.

Under a federal program ending in August, 1966, over $18,000 worth of classroom instruments (autoharps, resonator bells, rhythm instruments), phonographs and recordings were purchased for 26 Spokane elementary schools.

Forty-five elementary schools out of 50 had instrumental music, one of the 5 without having been too small to sustain a program and the others having had specialized programs. The instrumental specialist had teaching loads ranging from 7 to 16 schools, including junior high work done by 4 of them. String players and students in Title I schools received 2 lessons on school time each week. Other students had one in-school class each week plus large Saturday morning groups that were to be attended by all students. Strings were taught for 2 years, at which time the child was to seek private instruction.

Secondary Music

General music was obligatory in grades 7 and 8 on alternating days for the entire year. It was taught as an exploratory non-academic subject offering, among other things, "a change of pace in the student's academic day."[2]

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[1]Washington State Tentative Curriculum Guide for Music, 1960, Grades 1-6.

[2]Memo - Jr. High School Principal Music Curriculum Sub-Committee General Music - Grade 8.

There were elementary and secondary all-city vocal and instrumental groups, and "Honors" bands chosen for an arts festival. The high school all-city chorus sang with the Spokane Junior Symphony Orchestra each year.

SPOKANE TABLE NO. 2

MUSIC EDUCATION CURRICULUM - SPOKANE PUBLIC SCHOOLS

VOCAL-GENERAL	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Gr. 1-6)	Beginning strings (3) Intermediate strings (4) Beginning winds, percussion (5) Intermediate winds, percussion (5-6) Band (5-6) Piano instruction (2-5)
Junior High	
General Music required in 7 and 8 Girls', Boys', and Mixed Choruses Choir	Beginning strings, winds, percussion Intermediate strings, winds, percussion Band and Orchestra Small Ensembles
Senior High	
Girls', Boys', and Mixed Choruses Choir Applied Music Credit	Band Orchestra Small Ensembles
Theory (10-12) Humanities (10-12, Experimental)	

YOUTH CONCERT OPERATIONS FOR 1967-68

The field work for the study of youth concerts in Spokane was completed in March 1967, and the detailed report is based on the work and procedures as of that date.

During the ensuing months, however, new plans were adopted for the 1967-68 season including the following:

Concerts to be given during in-school time;

Pre-concert materials are to be issued prior to each concert;

The school board has granted permission for teachers who play in the Orchestra to be excused from their classes in order to play youth concerts;

Publicity and promotion have been greatly expanded.

1966-67 SPOKANE SYMPHONY YOUTH CONCERTS

Saturday Youth Concerts: 5 concerts, 5 different programs

Conductor:	Donald Thulean, Conductor, Spokane Symphony Assistant Conductor, Seattle Sym.
Sponsored by:	Junior League of Spokane
Financed by:	Junior League
Attended by:	Primarily, students in grades 4-8, plus many parents
Performed in:	The Post Theater, seating capacity - 1,250
Time:	Saturdays, 12:45 PM
Admission:	50¢, or 5 concerts for $2.00 on season ticket basis
Transportation:	Personal arrangements

High School Concerts: 10 concerts, 1 program

Note:	The high school concerts were presented in 1964-65 and 1965-66, but were not played in 1966-67.
Financed by:	P.L. 89-10, Title I funds (one concert), and funds from the Music Performance Trust Fund of the Recording Industries.
Performed in:	5 high school buildings, 2 back-to-back concerts *in each school*
Admission:	Free

Chamber Orchestra Concerts

The Chamber Orchestra of the Spokane Symphony, consisting of 24 members of the Orchestra, participated in the Seattle Symphony's state-wide P.L. 89-10, Title III Project titled "Enrichment Through Music". Under this grant and in cooperation with the Seattle Symphony, the Spokane Chamber Orchestra played a total of 12 concerts for young people during 1966-67 in rural communities in the northeastern section of Washington State. Two of these concerts were performed for junior high school students in Spokane.

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN SPOKANE

During the 1962-63 season (the Orchestra's 17th year), youth concerts were instituted under the leadership of the Orchestra's then newly-appointed conductor, Donald Thulean. The Junior League of Spokane sponsored and financed the project, sold the tickets, arranged for preparation of pre-concert material and program printing, ushered at the concerts, and handled promotion and publicity. 5 concerts were presented on Saturdays at 12:45 PM, primarily for students in grades 4-8. The youth concert project has continued in this same format.

It is the general national policy of the Junior League to institute needed services and projects in a community and continue such support during a demonstration period in order to pave the way for development of continuing permanent financing by a community institution logically responsible for a given field of endeavor. Therefore, in line with this general policy of operation and due also to certain problems of administration within the Spokane Symphony, the Junior League expects to taper off its support of the youth concerts over the next five years.

For each of two years, (1964-65 and 1965-66), the Spokane Symphony also was enabled to present 10 concerts in the high schools - 2 back-to-back concerts in each of 5 schools. These concerts were discontinued in 1966-67, due to administrative lapses on the part of the Orchestra organization.

At the time the Study was undertaken in Spokane, the future of youth concerts appeared bleak in spite of the fact that representatives from both school and Orchestra spoke of the youth concerts with enthusiam, pride and pleasure.

The Orchestra's problems were many and varied: problems of general orchestra administration were all but overwhelming the organization due to a mid-year resignation of the manager; scheduling of youth concerts was greatly disrupted due to conflicts in the professional schedules of musicians and conductor; the spectre of diminishing support for youth concerts from the Junior League, coupled with the unfortunate and unnecessary discontinuance of concerts in high schools, came at a time when the Orchestra Association was ill-prepared to make alternate future plans.

Coincidental with the Orchestra's mounting problems were anxieties over future support of the public schools. Several school tax and bond issues failed to pass in special elections held during 1966-67.

Therefore, in spite of the fact that the conductor was enthusiastic about the Orchestra's educational work and had proven himself most successful in handling youth concerts; in spite of the fact that the

Orchestra's president, Mr. Franklin Ott, expressed conviction that the concerts had proven successful and extremely valuable for the young people and were urgently needed in the community; in spite of the fact that school representatives expressed some interest in the concerts even though they were not formally integrated into the study curriculum - in spite of these circumstances, the youth concert project had not gained sufficient stability during the five years of its existence to assure its continuance. (See page 6 for 1967-68 operations)

PROCEDURES FOLLOWED IN PRESENTATION OF YOUTH CONCERTS

All phases of the youth concert project reflect the basic plan under which it operated - that of presenting concerts on Saturdays as an extra-curricular activity for students under financing derived from sale of tickets and support by the Junior League, and without either the schools or the corporate body of the Orchestra bearing the brunt of major responsibilities for the concerts.

Planning and Evaluation

The Junior League carried full responsibility for activating the youth concert planning committee that involved members of the League, the Orchestra's conductor and manager, the acting director of music education and the elementary curriculum assistant for vocal music. All teachers were invited to attend the planning committee meetings but only 6 or 8 availed themselves of the opportunity.

There was, apparently, no formally organized teacher planning or evaluation activity other than efforts made in a few individual schools. None of 15 music teachers expressed an interest in having a stronger voice in evaluating the youth concerts in response to Study questionnaires. Only one of the 5 elementary classroom specialists even answered the question.

Concert Scheduling

Concert scheduling proved to be a major problem in Spokane. Establishing concert dates for 5 Saturdays that would avoid major conflicts in schedules of performers or audience (or both) seemed almost an impossible task. A portion of the public school elementary instrumental

music program takes place on Saturdays, and involves both students and teachers many of whom play in the Spokane Symphony. A Saturday skiing school is of great importance and significance in Spokane. The conductor carries dual responsibilities - as conductor of the Spokane Symphony, and as assistant conductor of the Seattle Symphony, with resultant complicated schedules.

During one 2-week period, the following public announcements were made concerning one of the youth concerts for which the established date had been released early in the season: (1) the concert would be presented as originally scheduled; (2) the concert was cancelled due to a conflict in the conductor's schedule; (3) the concert would be presented at the time originally announced but under the direction of a guest conductor; (4) the concert would be postponed until later in the season.

18 of 19 music teachers responding to Study questionnaires stated they would have no objection to presentation of concerts during in-school time. One member of the school board was favorably disposed to in-school time concerts but stated it was not considered feasible at the present time. (See page 6 for 1967-68 plans)

Concert Attendance

The youth concerts were presented in the Post Theater with a seating capacity of 1,250. Attendance had declined from approximately 1,000 in 1965-66, to an average of 700 per concert in 1966-67, including students and many of their parents.

Although concerts were focused primarily upon students in grades 4-8, many younger children also attended. Of great concern to the public schools, Orchestra and Junior League was the very limited attendance by junior high school students (grades 7-9). Of 6 junior high schools, only 1 had as many as 10 students attending the youth concerts.

This lack of interest among older students in Saturday youth concerts was in direct contrast to interest evidenced by older students in concerts that had been played in high school buildings during school time in the two previous years. One high school principal gave the students of his school the choice of attending or not, and practically every student in the school had gone to the concert.

Opinions concerning the Saturday concerts gathered from one group of junior high students brought forth the following suggestions: (1) "Have older kids only in the audience". (2) "Move the concerts to Saturday night."

These student viewpoints, conflicting schedules in youth activities on Saturday, lack of a close tie-in of concerts with music study curriculum in the schools, plus the necessity to shift concert dates - all were

felt to be significant factors in accounting for the relatively small audiences for the concerts.

Audience Supervision

Audience supervision was handled by members of the Junior League with some assistance from parents of the students, and teachers. In a small sampling of opinion, teachers rated audience behavior as either "excellent" or "good" in 48% of their replies, and "fair" in 52%.

Transportation

Inasmuch as concerts were presented on Saturdays, there was no involvement by schools, Orchestra or Junior League in transportation arrangements.

Concert Preparation and Follow-up

School participation in preparation of students for 1966-67 concerts was extremely limited. No study materials were made available either by the Orchestra, the Junior League or the school music department. No mention was made of the concerts in elementary or secondary teachers' courses of study that were examined by the Study researchers.

In replies to Study questionnaires, 3 of 14 music teachers reported they had developed their own concert preparation materials, and 2 of 17 teachers had arranged for limited post-concert activity.

In previous years, the Junior League had activated a Syllabus Committee composed of public and parochial school music teachers. The committee had produced well designed, well written study guides suitable for use by students or teachers. The guides were written by parochial and public school teachers and mimeographed by the schools.

Preparation and distribution of the guides were discontinued in 1966-67 because it was felt that the slight use made of them by teachers did not justify the time, effort and expense required to prepare them.

Several examples of these earlier study materials have been included in Appendix O to show that a considerable amount of effort had been made to use the youth concerts as an educational activity.

The laissez faire approach to preparation for the 1966-67 Saturday concerts was in sharp contrast to procedures followed for concerts presented in the schools in previous years when, for example, a concert orientation faculty meeting was held in one high school in order to assist home room teachers in working with the students. All classes attending the earlier in-school concerts also participated in post concert discussion.

Teacher responses to queries on the value and desirability of pre-concert study included the following:

> "Do we need preparation? It may set up a barrier.
> Mr. Thulean does a fine job of narrating the concert."

One music specialist mentioned personal indecision concerning the value of concert preparation. "It could well take the edge off the enjoyment of the concert." Asked about the validity of post-concert activity, the response was, "I don't like to have the children asked to discuss their feelings. This is a personal matter."

Promotion and Publicity

The Junior League, with cooperation from the Orchestra, handled publicity and promotion including distribution of youth concert brochures, newspaper articles and ads, radio and TV spot announcements.

6 of 16 teachers polled felt publicity was sufficient to reach non-music-class students; 10 considered it to be adequate.

Some persons ascribed the limited size of the audience to lack of effective focus in publicity, stating it was fragmented and reflected lack of overall planning and direction.

Orchestra Personnel

Unavailability of playing personnel for expansion of the Orchestra's educational activities seriously limits this phase of the work in Spokane just as it does in all cities in which the Orchestra musicians earn their main income from non-orchestral work.

A number of Spokane public school music teachers and students play in the Orchestra and, although the school system has been most cooperative in arranging for them to have released time in order to play educational concerts, there is a limit to the extent to which regular class activities can be disrupted.

Whereas there are only limited school conflicts in conjunction with Saturday youth concerts, serious conflicts arose in conjunction with concerts played in the high schools for two years, and with the Spokane Chamber Orchestra activities.

The Spokane school system approved released time for teachers to play for high school concerts with no salary deductions. It was suggested that the teachers contribute their orchestra fees from these concerts to the school band and orchestra fund, and some of them did.

Released time for teacher-players to participate in Spokane Chamber Orchestra activities presented quite a different problem. The funding for these concerts came through a P.L. 89-10, Title III grant, made on a state-wide basis and involving the Seattle Symphony which subcontracted with the Spokane Chamber Orchestra to play 15 concerts (back-to-back) in rural communities located in the northeastern section of the State. Only two of the chamber orchestra concerts were presented in the Spokane area. Therefore, approval of released time for the Spokane teacher-players for this project resulted in benefits for only a limited number of Spokane students.

The Spokane school system, therefore, worked out a plan whereby the 3 teacher-musicians involved could have the five days of released time required for them to participate in the Chamber Orchestra project, but five days' salary was deducted from their teaching salaries for the year.

PROGRAMMING

The youth concert situation in Spokane offered certain programming advantages. Audiences and concert hall were sufficiently small to permit wide choice in selection of music. Concerts were planned primarily for students in grades 4-8. The entire personnel of the Spokane Symphony was available to play the youth concerts. Excellent rapport existed between conductor, representatives of the school music department and of the Junior League in all matters relating to programming.

The chief restrictive factor stemmed from financial limitations. With only one orchestra rehearsal allocated to each youth concert, the concert programs had to be drawn primarily from repertoire the orchestra already had prepared for regular, adult subscription concerts. The conductor, however, could (and did) plan subscription concerts with the needs of the youth concerts also in mind. As a result, the youth concert programs, although never more than an hour in length, offered the children well rounded miniature symphonic programs representative of the basic repertoire of the various periods and styles of music.

Mr. Thulean conceived of the five youth concerts as a total programming unit, hoping that all students attending the concerts would hear all five programs. One of his goals was to stretch the listening span of the young audience little-by-little, concert-by-concert.

"The concerts should be a musical experience for the children, and music doesn't need to be dissected for the listener - even for young listeners", commented the conductor.

Concert themes were used in order to focus attention on different aspects of music.

Verbal comments were used to put the audience at ease and to try to help children establish a personal relationship with what was happening on stage.

Student participation was achieved through presentation of a student soloist in at least one concert during the year, by having the children sing rounds under the direction of the conductor, and by making limited use of clapping of rhythms, etc. The Spokane Junior Symphony Orchestra played with the adult orchestra in one concert one year.

Contemporary music was included in practically every program. The students responded to it enthusiastically. "All of the music is new to the students", commented Mr. Thulean.

Limited presentations from the dance and opera were successfully included from time to time.

FINANCING

The Junior League assumed full responsibility for financing all aspects of the 5 Saturday youth concerts with the exception of staff time invested in the project by school and Orchestra administrators.

Costs for the 5 concerts totalled approximately $4,250. Ticket sale income averaged approximately $1,650 per year, with the Junior League making up the remaining $2,600 from association funds derived from annual fund-raising projects.

Ticket Sales

Tickets were sold through the schools. Payments were made to school personnel (teachers, or other school staff). Junior League members collected the money from each school, issued the number of tickets required, and teachers distributed them to the student purchasers.

Between 400 and 500 season tickets were sold each year, plus approximately a total of 1,700 single admission tickets divided between the 5 concerts.

High School Concerts Financing (prior to 1966-67)

The concerts presented in the high schools during 1964-65 and 1965-66 were financed from Music Performance Trust Funds of the Recording Industries plus P.L. 89-10, Title III funds for one concert one year.

TEACHER AND STUDENT REACTIONS AND COMMENTS ON THE SPOKANE YOUTH CONCERTS

Student Comments

A group of 8 junior high school students filed answers to Study questionnaires. 7 of the students sang in a school choral group, 5 played the piano, and 1 played the guitar. 4 had attended youth concerts for one year, 2 for two years, 1 for five years.

SPOKANE TABLE NO. 3

STUDENT OPINION - SPOKANE

Enjoyed the Most	Enjoyed the Least
The soloist (3)	Singing of rounds (3)
Hearing the orchestra (2)	Ballet performance (2)
Audience singing	Length of the programs
Conductor's explanations	Shortness of the programs

Individual Comments

"I feel they are good entertainment if you enjoy this kind of music. I guess I do, sorta. They are also very educational."

"Occasionally they seem like they're put on mostly for elementary students. We sang songs like 'Three Blind Mice'. Usually, though, it's good."

"I think there should be one concert for junior high school students and one for the elementary schools."

"They are very good in that they help you understand music more."

Teacher Comments

Teacher comments on overall aspects of the youth concerts centered primarily around the difficulties encountered with presentation of concerts on Saturdays.

"Season tickets are hard to sell. $2.00 all at once is a lot of money for students in many schools. (Single tickets were available also.) Saturday is a drawback."

"Concerts scheduled during the latter part of a school day would be more successful as would be class participation and group attendance."

"The concerts would be more widely attended if they were held on school days, if the children could be bused in, and if the teachers would come with them. Few teachers enjoy giving their own out-of-school time consistently even for something they think is worthwhile and enjoyable."

YOUTH CONCERTS IN WINSTON-SALEM, NORTH CAROLINA

Field Workers: Judith Hagerty, Orchestra Research Specialist
Martha Noyes, Music Education Specialist

REPORT OUTLINE — Page

Fact Sheet 589

Winston-Salem-Forsyth County Schools, Summary 590

Music Education in the Schools 591

Winston-Salem Symphony Orchestra Youth Concerts, 1966-67 . . 594

History and Philosophy of Youth Concerts in Winston-Salem . 596

Coordinating Work of Schools and Orchestra 598

- Concert Planning and Evaluation 598
- Scheduling 598
- Attendance 598
- Concert Hall and Audience Supervision 599
- Transportation 600
- Concert Preparation and Follow-up 600
- Publicity 602
- Printed Programs 602

Programming 602

Financing 604

General Evaluations and Comments 606

Little Symphony Concerts, P.L. 89-10, Title I Project . . . 608

In-School Ensemble Performances 609

FACT SHEET - WINSTON-SALEM, NORTH CAROLINA

THE CITY

Population Data (1960)	Corporate population	111,135
	Metropolitan area	189,428
	Whites in corporate population	62.9%
	Negroes in " "	37.1%
	Other non-whites in "	0.0%
Economic Base (1960)	Tobacco, textiles, furniture, electronics	
Income Data (1960)	Median family income	$ 5,317
	23.1% of families earned less than	$ 3,000
	14.7% of families earned over . .	$10,000
Education Data	Of the Winston-Salem residents 25 years or older:	
	13.4% had completed less than 5 yrs. of school	
	42.2% had completed high school or more	
	Median number school years completed - 10.6 yrs.	

THE ORCHESTRA - THE WINSTON-SALEM SYMPHONY ORCHESTRA

(1966-67 data)

Gross annual budget	$60,000
Total number of musicians	70
Total number of concerts played	13
Total number of youth concerts played	2
Estimated gross attendance at youth concerts . . .	15,000

President:	Mrs. T. J. Van Metre
Conductor:	John Iuele
Manager	Colonel James Alfonte

WINSTON-SALEM - FORSYTH COUNTY PUBLIC SCHOOLS - SUMMARY (1966-67)

Public school system enrollment 47,922

Winston-Salem Public Schools

Superintendent: Marvin Ward
Director of music education: Robert A. Mayer

Annual per pupil expenditure $409.46
Grade structure: 6-3-3

Schools

Elementary, Gr. 1-6	42
Junior High, Gr. 7-9	14
Junior-Senior High, Gr. 7-12	1
Senior High, Gr. 10-12	8
Special schools for physically, emotionally, mentally handicapped. .	2

Special Facilities and Programs

Federally funded projects

Differential education programs in the academic and fine arts areas for selected students who show intellectual and creative promise

Project for cultural activities - elementary school concerts and summer project

Manpower development and training center

Representative Cultural and Educational Institutions

Children's Theatre
Civic Ballet
Civic Music Association
Gallery of Fine Arts
Little Theatre
Moravian Music Foundation
Theatre '67
Wake Forest Chamber Music Society
Singers Guild Chorale
Winston-Salem Arts Council
Winston-Salem Symphony Orch.
Winston-Salem Youth Orch.
North Carolina Advancement School
North Carolina School of the Arts
Piedmont University Center
Salem College
The Governor's School
University of North Carolina - branch
Wake Forest College
Winston-Salem Teachers College

The Governor's School provided a summer program for academically and artistically talented students in the state, while the North Carolina Advancement School offered three-month sessions for eight grade under-achievers living in the state. Both schools were operated by the State Department of Public Instruction.

The North Carolina School of the Arts was a state-operated high school of the fine and performing arts for students of high ability from North Carolina and other states, as well.

MUSIC EDUCATION IN THE WINSTON-SALEM - FORSYTH COUNTY PUBLIC SCHOOLS

WINSTON-SALEM TABLE NO. 1

MUSIC EDUCATION STAFF - WINSTON-SALEM - FORSYTH COUNTY PUBLIC SCHOOLS
(Total Staff)

DIRECTOR OF MUSIC EDUCATION
(Coordinator of Music)

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
In 42 schools: 20 classroom music teachers	20 instrumental specialists - Band (Gr. 4-12) 14 instrumental specialists - Orchestra (Gr. 4-12)
Junior High and Senior High	
20 Vocal teachers	See above

Staff: Teachers were sometimes required to teach band, orchestra, and chorus in a high school, for example, if the enrollment called for it.

Elementary Music

Elementary classroom music specialists were responsible for two schools each and covered both schools during one week. The specialists taught twice a week in the primary grades and once each week in the intermediate grades, with the classroom teacher expected to do the remainder of the instruction.

The teaching of listening was begun in the first grade, with instrumental recognition beginning in Grade 3 and recognition of style and form in the fourth grade. Pre-band instrument work (melody wind instruments) began in the third grade.

Secondary Music

The Fine Arts course was a required course for seventh grade students offered on alternate days for one year. It included music, painting, drama, literature, sculpture and architecture. Music appreciation for eighth and ninth grade students was an elective. High school music appreciation and theory were one-year courses.

WINSTON-SALEM TABLE NO. 2

MUSIC EDUCATION CURRICULUM

VOCAL-GENERAL MUSIC	INSTRUMENTAL MUSIC
Elementary	
Classroom Music (Gr. 1-6)	Beginning Band and Orchestra (Gr. 5) Intermediate Band and Orchestra (Gr. 6)
Junior High	
Fine Arts - Required (Gr. 7) Girls' and Boys' Choruses (Gr. 7) Mixed Chorus (Gr. 8) Advanced Chorus (Gr. 8-9)	Beginning Band and Strings (Gr. 7-9) Intermediate Band and Orchestra (Gr. 8) Advanced Band and Orchestra (Gr. 8-9)
Music Appreciation (Gr. 8-9)	
Senior High	
Girls', Boys' and Mixed Chorus I (Gr. 10-12) Mixed Chorus II and Advanced Chorus III (Gr. 11-12)	Band and Orchestra I (Gr. 10-12) Band and Orchestra II (Gr. 11-12) Band and Orchestra III (Gr. 11-12) Small Ensemble
Music Appreciation (Gr. 10-12) Theory (Gr. 10-12)	

SUMMARY OF 1966-67 WINSTON-SALEM SYMPHONY ORCHESTRA YOUTH CONCERTS

1. Coliseum Youth Concerts

Number:	2 performances, 1 program
Conductor:	John Iuele, Conductor of the Orchestra
Sponsorship:	Winston-Salem Symphony Association & School System
Financing:	Ticket sales, and Symphony Association
Attended by:	Grades 4-9
Performed in:	Coliseum, capacity 8,250
Time:	10:30 AM, 1:30 PM (back-to-back concerts)
Admission:	25¢
Transportation:	25¢ via school and commercial buses

2. Little Symphony Concerts in School Buildings

Number:	11
Conductor:	John Iuele
Sponsorship) Financing):	P.L. 89-10, Title I Project and funds
Attended by:	Adults and children
Performed in:	Elementary school buildings
Time:	7:30 - 9:00 PM
Admission:	Free
Transportation:	Personal

Related Education Activities

A. In-school Performances by Small Ensemble

Number of performances:	44 performances, 1 program
Number of musicians:	9
Under direction of:	John Iuele
Sponsorship:	Winston-Salem Symphony Assoc.
Financing:	(Local foundation, PTA payments, (MPTF, Orchestra Association
Attended by:	Grades 4, 5, 6
Performed in:	School auditoriums
Time:	School days - mornings
Admission	Free for students

B. Winston-Salem Youth Orchestra (Junior Symphony)

Sponsorship:	Winston-Salem Symphony Association
Conductors:	Leila Graham) Public school music Eleanor Gwin) teachers who play in) W-S Symphony
Financing:	(Winston-Salem Symphony Association (and $10 payments by participating (students
Number of concerts:	2

HISTORY AND PHILOSOPHY OF WINSTON-SALEM SYMPHONY YOUTH CONCERTS

The history of musical interest and influence in Winston-Salem dates back to the days of Old Salem, the Moravian Colony established in 1766. During the early years of this colony, Salem musicians were in close personal touch with musical leaders of Europe including Franz Josef Haydn.

Continued interest of the Moravians in support and enjoyment of music has been a major factor in cultural developments of the entire area. The Moravian Music Foundation is an important institution in today's cultural life of the community.

Prior to 1954, youth concerts were played by visiting major orchestras (Detroit Symphony, Cleveland Orchestra and others) appearing in Winston-Salem under the aegis of the Civic Music Series, and by the North Carolina State Symphony.

In 1954, six years after its founding, the Winston-Salem symphony presented its first youth concert. John Iuele, the Orchestra's conductor, Mrs. James B. L. Rush, then manager of the Orchestra, and Mrs. Katherine Detmold, then director of music education for Winston-Salem public schools, were chiefly responsible for developing the concert. It was presented during school time, at the Reynolds Auditorium, for students in grades 4-9, and financed chiefly from ticket sales. The same general plan was followed in 1955.

In 1956, a second concert - for negro elementary grade students in city schools - was presented during school time in the Atkins School gymnasium.

The school system assumed responsibility for school activities and arrangements in connection with both concerts, and the Orchestra Association was responsible for the performing end of the project. This basic plan held for succeeding years.

1956 marked the start of another educational venture - that of the Orchestra's Youth Workshop, fully approved by the school board. Presented on 20 Saturday mornings, the Workshop offered young students opportunity to participate in group work, ensemble playing, and classes taught by members of the Winston-Salem Symphony. Students paid a fee of $10 for one 10-week session. The Workshop program later developed into the Junior Symphony project.

Through leadership of the Orchestra's conductor, in-school ensemble concerts were introduced in 1957 under school sponsorship. A group of 8 string instrument players from the Orchestra presented ensemble concerts in 23 elementary schools. Interestingly enough, financing for the project came from Music Performance Trust Funds and the Nancy Reynolds Bagley Verney Fund which originally had been set up

to sponsor fine arts lectures at Reynolds High School. $1,500 from the fund is now applied annually to the ensemble concerts which have ranged from 12 musicians giving performances in 56 schools (1963-64), to the 1966-67 schedule of 8 musicians performing in 44 elementary schools. (13 musicians will be used in 1967-68.)

In 1963-64, the Winston-Salem City Schools and the Forsyth County School System were consolidated. The additional number of students to be served by student concerts demanded either an increase in the number of concerts, or a building having a much greater seating capacity. The latter solution was chosen. It was at that time that youth concerts were moved from Reynolds Auditorium and the Atkins School gymnasium to the City Coliseum, a sports arena having a seating capacity of over 8,000.

In 1963 the Orchestra adopted the format of presenting two concerts on the same day, once a year, for integrated audiences of approximately 8,000 students in grades 4-9 for each concert.

Total attendance for the two concerts averages between 13,000 and 15,000 students which means, theoretically, that approximately 30% of the total school population in the City and County schools may hear each year, approximately 45 minutes of live symphonic music played especially for young audiences.

The school system and Orchestra Association continue to work closely together on production matters, with the schools responsible for scheduling, seating allocation, pre-concert work, etc. Although school administrative appraisal of orchestra-school cooperation was quite favorable, there is some variance between the two institutions in basic philosophies concerning youth concerts.

Orchestra representatives, including conductor, manager, board and women's association presidents, emphasized "exposure to live music, and opportunity to see an orchestra" in discussing the chief purposes of the youth concerts. Education spokesmen emphasized the need for concerts to provide a meaningful educational experience as well as a cultural and musical experience, pointing out that audiences of 8,000 children assembled once a year in a sports arena cannot serve these purposes well.

In 1965-66 and 1966-67, the Winston Salem Symphony Association was involved in a cultural enrichment program under P.L. 89-10, Title I funds. 30 members of the Orchestra, designated as "The Little Symphony", played evening concerts in school auditoriums under the direction of John Iuele. The project was focused upon attracting listeners, adults and children, from the neighborhoods of the schools. Attendance was disappointing for all concerned. The spring series consisted of 9 performances in 1965-66, and 11 performances in 1966-67.

COORDINATING THE WORK OF THE SCHOOLS AND THE ORCHESTRA ASSOCIATION

Concert Planning and Evaluation

Aside from joint work between schools and orchestra on production matters, and informal exchanges of opinion, concert planning rests in the hands of the conductor. The director of music education reported that teacher opinions were generally known, and he transmits suggestions and comments to the conductor informally. The director of music education, incidentally, is a member of the Orchestra's Board of Directors and also helped in the founding of the Orchestra.

Teaching staff evaluations were held on an informal basis with the exception of those relating to the night concerts presented in elementary schools under federal financing for which evaluation procedures were more formal.

Scheduling

The Orchestra Association is responsible for establishing the annual date for Youth Concert Day - usually in the spring. Chief problem has to do with availability of playing personnel. All musicians in the Orchestra (many of whom are teachers in the Winston-Salem Forsyth County system as well as in neighboring county and city systems) must look to employment other than the Orchestra for their main source of income, and it has proven extremely difficult for them to obtain released time to play daytime concerts.

Although the youth concert date has been established well in advance some years, the Orchestra occasionally has found it necessary to shift the date due to players' schedules, with resulting confusion and administrative problems within the school system.

A large majority (95%) of the teachers queried had no objection to presenting concerts during school time.

Attendance

Attendance is optional for students and averages between 6,500 and 8,000 per concert, or approximately 90% of the Coliseum's seating capacity. (Total attendance for the two concerts ranges from 13,000 to 15,000.)

Attendance from specific classes has varied widely - from "no attendance" to 100% attendance. Three principals stated it was not necessary to stimulate attendance of students in their schools because they already had "excellent" attendance.

In attempting to account for poor attendance from some schools, 19% of 26 elementary classroom teachers mentioned students' lack of money for tickets and bus transportation, and students' restricted background and resulting lack of interest, as primary factors.

"In my school community", one elementary grade school teacher remarked, "the interest is lacking as in many other rural sections. The church bands have great influence and prestige in our area."

WINSTON-SALEM TABLE NO. 3

PERCENTAGE OF CLASS ATTENDING CHILDREN'S CONCERT

0 - 25%	25 - 50%	50 - 75%	75 - 99%	100%
3	5	6	9	3

Total number of elementary classroom teachers responding: 26

Concert Hall and Audience Supervision

Aside from its huge size as a locale for youth concerts, the Coliseum presents a major psychological problem. Students are accustomed to attending sports events in the Coliseum and enjoying customary sports audience informality.

To expect students to grasp the demand made upon them to consider the sports arena as a concert hall on the annual occasion of the youth concerts is, indeed, expecting a good deal.

The miracle is that the majority of students rise to the occasion and student behavior at youth concerts is considered by many persons to be excellent. The conductor commented with pleasure upon the excellent audience supervision developed by teachers and members of the Orchestra's Women's Guild, and upon the attentiveness of the children.

When asked to rate student behavior at youth concerts, 20% of 60 music education respondents rated it "excellent", approximately 56% rated it "good". Of 6 administrators interviewed, 4 considered audience behavior to be acceptable, one did not, and one was ambivalent about it.

Transportation

Students pay 25¢ for bus transportation, and the school system makes the actual arrangements, using State-owned school buses and 3 local commercial bus companies. Although there were a few complaints from teachers concerning overcrowding, poor supervision, and an insufficient number of buses, 86% of respondents to Study questionnaires indicated satisfaction with bus arrangements.

Concert Preparation and Follow-up

The conductor recommends only minimal concert preparation for students, being convinced that children gain greater pleasure and actually learn more from concert experience if both the music and verbal material are new to them at the time of the concert. He would place the main emphasis for in-school study upon post-concert discussion and follow-up.

He also pointed out what he considers in Winston-Salem to be a major problem of contrasts in sound that may lead to disappointment for children when extensive study of recordings is a part of concert preparation. The students can well become accustomed to the sound of the concert music being performed by one of the great orchestras of the world in a high fidelity recording, played at full volume in a relatively small room. At the concert, then, the student hears the same music played, under what might charitably be described as low fidelity audio conditions with an audience of 8,000 children in a sports arena, by a quasi-professional orchestra of approximately half the size and instrumentation of the recording orchestra.

Under these conditions, it's quite possible that some students may experience disappointment in the concert rather than having a sense of excitement and exhilaration over the concert experience.

The director of music education and teachers, however, are convinced that concert preparation of students is essential in order to make full use of concerts as educational experiences. The director of music education prepares program notes in mimeographed form for use by both teachers and students.

Distribution of this material apparently has presented problems. 10 of 29 elementary classroom teachers in grades 4-6 reported they always received the material. 10 others reported they received it sometimes, with 9 stating they never had received it. Responses from elementary classroom music specialists also indicated limited distribution of the study material.

14 of 17 elementary classroom music specialists developed their own material, as did 8 of the elementary classroom teachers responding to Study questionnaires.

In addition to the mimeographed notes prepared by the director of music education, individual teachers made use of orchestra seating charts, pictures, filmstrips, recordings, biographical material on composers, library displays, diagrams of conducting patterns, etc. Some teachers coordinated pre-concert preparation with materials used in classes other than music classes. A few teachers had their children make instruments prior to concerts. Teaching of songs to be sung at concerts formed a part of the total concert preparation procedures.

Actual preparation of elementary students was, in all cases, a responsibility of visiting classroom music specialists, with about 76% of the 29 classroom teachers who answered Study questionnaires having given assistance. Elementary instrumental specialists also helped in preparing general classroom children in about 40% of the cases.

Post-concert follow-up was left to the discretion of individual teachers and, where used, consisted primarily of discussions and expressions of student reactions. Recordings of music heard at the concert, and art projects were used in some cases.

Suggestions and Comments on Preparation

Elementary classroom teachers

"Would prefer having material to use in preparing children for concerts - names of selections, a few vital statistics concerning composer, perhaps a few interesting things to look for in each selection." (4th grade teacher)

"I remember one year when excellent material was provided. However, in other years, material was not provided until the last moment and then it was not as good as previous years." (5th grade teacher)

"Copies of programs should be sent to schools well in advance so teachers can prepare children." (5th grade teacher)

Elementary classroom music specialists

"For some children these might well be the only concerts that they will attend. More preparation and better evaluations in some cases could promote a desire to attend concerts other than the in-school concerts. There are other children with rich musical background that need little preparation. These children,

too, could broaden their listening habits, understanding, and would find pleasure in planning for a concert."

"I feel that the special music teacher needs to work more closely with the classroom teacher in preparing students for the in-school concerts, as well as the symphony concerts at the Coliseum."

Publicity

Publicity for youth concerts was handled by the school system. In answer to Study questionnaires, 19 respondents deemed publicity successful, 4 administrators considered it well handled, but 5 of 9 instrumental specialists felt it was not extensive enough for non-music students; 4 others were not certain of their reactions to it.

Printed Programs

Printed programs were considered unnecessary or unwanted by the conductor, manager, and education representatives - the latter by a 3-to-1 margin. Several respondents suggested that programs be distributed <u>after</u> concerts.

PROGRAMMING

The conductor has complete autonomy, theoretically, over choice of music to be played, and programs are selected without formally organized participation by school personnel.

Actually, the conductor is severely restricted in choice of repertoire due to:

1. Limited availability of musicians for day-time services thereby making it necessary to present youth concerts with a playing personnel of approximately 50 musicians.

2. Limited availability of musicians for youth concert rehearsals by virtue of the demands of their security employment, as well as limited funds with which to finance youth concert rehearsals.

3. The huge size of the building in which concerts are played.

4. The wide spread in ages of the student audiences (grades 4-9).

5. Limited funds available for purchase and/or rental of music specifically for youth concerts.

In spite of these limitations, 72% of the elementary classroom teachers and 61% of the music specialists responding to Study questionnaires commented favorably on youth concert programming. The teachers were unanimous in their opinion that audience participation in youth concerts enhances students' enjoyment of and involvement in the concerts. Singing with the orchestra, responding to conductor's questions, and rhythm clapping have been used successfully, and were unanimously accepted by teachers responding to Study questionnaires.

Programming Suggestions

Elementary classroom music specialists

"Concert should not be too long, as children with kidney trouble start going up and down the aisles which is disconcerting to listeners."

"Last year the music teachers met and decided which songs would be most appropriate to sing with the orchestra."

Instrumental specialists

"The music was not suitable. Also the program is done on too large a scale. The students are too far away from the performing group." (4th-9th grade teacher)

"Too much music is selected that is difficult for the children to understand. The children do not study the music prior to the program because a program is not sent out." (4th-9th grade teacher)

"Over a period of 7 years, I have observed some repeated works. Considering the vastness of the literature perhaps others might have been used." (7th-12th grade teacher)

FINANCING

Ticket Sale Procedures

Ticket sales are handled by the school system. Classroom teachers are responsible in most schools, with music specialists handling approximately 25% of the sales in the elementary schools.

50% of the teachers responding to the Study surveys indicated a preference for classroom teachers handling ticket sales. 10% preferred collection by the school office, and 6% preferred that it be handled by music teachers.

There was no established procedure for payment of concert admission and bus transportation for indigent children. The problem was met in various ways - through payments made by the school system under P.L. 89-10, Title I grants, by the P.T.A., and personnally by some teachers.

Free Concerts vs. Admission Concerts

Teacher attitudes toward admission charges, as reflected in a random sampling of opinions, varied widely. Nearly 60% of respondents favored making some charge to students (either ticket admission, bus fare, or both), whereas approximately 20% opposed any charge. A few elementary school teachers stated they were convinced that student response to concerts was heightened when students made at least some financial investment in the project.

Several school administrators observed that if the concerts are judged to be valid in-school time activity, there should be no charge to students.

Financial Arrangements

Through the schools, 50¢ is collected from each student who attends a concert, of which 25¢ is for concert admission, and 25¢ is for bus transportation Each school settles its transportation bill directly with the bus company involved. The school system pays to the Orchestra Association half of the total receipts for concert admissions.

Orchestra and school system are each responsible for certain designated youth concert costs. If the receipts each receives from ticket sales do not meet those costs, the organization responsible must meet them from other sources. If receipts exceed costs of the specified items, the agency finding itself in this fortunate position presumably retains the excess against emergency situations that may arise in some future year.

The plan worked out as follows for the concerts of one recent year:

Schools

Ticket sale receipts		$1,366
Responsible for		
Coliseum rental payment	$500	
Lights, sound system, etc.	20	
Piano rental, moving, tuning	50	
Civic ballet fee	100	
Total	$670	$ 600
Amount applicable to preparation of concert study materials, administrative costs, incidental expenses, etc.		$ 696

Orchestra

Ticket sale receipts		$1,366
Responsible for:		
Musicians' fee	$1,184	
Soloist fee	50	
Instrument cartage	30	
Telephone, postage, incidentals	27	
Total	$1,191	$1,191
Amount applicable to conductor's fee, music rental, purchase and royalties, administrative expense, etc.		$ 175

The two youth concerts represent 16% of the total number of concerts performed by the full Orchestra annually, but revenue from these two concerts accounts for only 2% (approximately) of total costs of operating the Orchestra. It becomes immediately obvious that the Orchestra is limited in the amount of additional money it can spend to strengthen youth concerts for additional rehearsals, payment of more musicians to play youth concerts, increased investments in music rental, purchase and royalties for youth concert repertoire.

EVALUATION OF COMMENTS AND SUGGESTIONS RELATING TO THE COLISEUM YOUTH CONCERTS

Achievement of Concert Goals

Of 32 teachers queried, 24 felt that the goals being sought in presenting youth concerts were being achieved, with 8 dissenting. Factors mentioned as working against complete success were (1) the fact that so few concerts were presented, (2) student preparation was inadequate, and (3) the music played was not appropriate to age levels of students attending.

In answer to the question "In your current teaching situation, do youth concerts have a noticeable effect on any of the following?", the following results were obtained from 14 instrumental specialists:

WINSTON-SALEM TABLE NO. 4

EVALUATION OF EFFECT OF YOUTH CONCERTS ON STUDENTS

	Favorable	Not Evident	Unfavorable
Influence upon attracting new students to study of music (recruiting)	6	-	1
Influence upon students' attendance at regular concerts	5	-	1
Influence upon students' conduct in rehearsals and concerts of student performing groups	5	-	2
Influence upon students' general enthusiasm for music	7	-	1

The director of music education mentioned the fact that sales of recordings of compositions played increase after each concert.

One administrator, with long experience in the community, mentioned that participation in school instrumental programs had increased markedly since youth concerts began. 6 of 14 instrumental specialists felt this same influence in their teaching.

One grade school teacher reported that "after an orchestra concert, new students always ask how they can join the band".

Comments and Suggestions Made by Teachers and School Administrators

Production Matters

"Scheduling should be adhered to. Concert dates should not be changed after dates have been announced. Start concerts on time and finish on time."

"Arrange seating plan so that all students can see the conductor and hear well."

"A more suitable place for concerts is desirable."

Student Preparation

Numerous suggestions were made relative to preparatory material. Several respondents stated that if this material were received several months in advance of the concert, much more could be done with it. Specific suggestions for useful material included: advance listings of music to be played, with music analyses, instruments to be featured, sources of recordings, information on conductor and orchestra.

"Unless students are adequately prepared for the concert, more damage is done than good." (Elementary classroom specialist)

Programming and Audience Participation

Programs should be planned for and focused more directly upon specific age groupings.

Audience participation is valuable, but it should come at midpoint in the program, not near the end.

One administrator suggested more student involvement, use of younger players in the Orchestra, use of young school talent that is not currently getting recognition. He also urged greater faculty support of youth concerts.

More Concerts Needed

Increase the number of concerts and make them available to all students in all schools. One administrator suggested at least two in-school concerts for elementary schools. Another recommended a series of concerts be given to satisfy those students whose deep interest has been aroused.

One administrator suggested an outdoor concert in a more informal atmosphere.

Alternate Winston-Salem Symphony youth concerts with concerts presented by the (nearby) Greensboro Orchestra, the North Carolina School of the Arts Orchestra (located in Winston-Salem), and the North Carolina State Symphony (plays throughout the State).

Develop concerts for junior high and senior high school students.

> "Principals often say many children go simply to get out of school. This may be true in many cases, but they have at least been exposed to good music, and they are made to behave, so some of it is bound to rub off on them and parts of it they do enjoy. I think the youth concerts are an excellent and profitable experience for all who go." (Elementary classroom music specialist)

CONCERTS PLAYED BY THE LITTLE SYMPHONY UNDER P.L. 89-10, TITLE I FINANCING

In 1965-66 the Winston-Salem Little Symphony, composed of 28-30 members of the Winston-Salem Symphony, under the direction of John Iuele, participated in a cultural enrichment program sponsored by the school system under a P.L. 89-10, Title I grant, and administered by the Winston-Salem Arts Council.

The Little Symphony presented 9 free performances (1 program) in as many different school auditoriums on Friday evenings (7:30 - 9:00 PM), during March, April and May. The concerts were available to anyone wishing to attend, but were directed primarily to children and adults living in deprived school neighborhoods.

The overall project also included preformances in the same 9 schools by theater, dance, and choral groups, and a piano recitalist.

Although the official evaluation of the project included comments on its overall value, great disappointment was evinced over the small audiences that attended the Little Symphony Concerts. Size of audiences ranged from 15 to 125 persons. Various matters relating to the newness of the project and its administration, publicity, lack of school faculty and administration interest, etc. were judged to be involved in the limited attendance at concerts.

The project was continued in 1966-67 with the Little Symphony playing 11 performances.

Comments from teachers and school administrators concerning the project and concerts included the following:

> "Since more children are able to go on school time, I think that the concerts should be planned for a school day rather than at night or on a weekend." (4th grade teacher)

One principal said that attendance would be better if all youth concerts were held during the school day, the transportation problem becoming acute for some children under other circumstances.

> "The children look forward to having the musicians visit the school. They are close to the conductor and orchestra and they seem to be more attentive in a smaller audience." (4th grade teacher)

> "I think that in planning a program for the pupils of a school, emphasis should be placed on the needs of the student population and the character of the community in which they live." (6th grade teacher)

> "I could be proved wrong, but I'm not too convinced that the small orchestra concerts "get the job done". The sound is so small and many students will hear only this because they do not go to the full orchestra concerts, voluntarily. Probably the advantages outweigh the disadvantages. I hope so." (4th-9th grade teacher)

SMALL ENSEMBLE IN-SCHOOL PERFORMANCES

Initiated in 1957 through the leadership of the conductor, in-school performances for 4th, 5th and 6th grades, presented by a small ensemble from the Orchestra have continued to form an integral part of the Orchestra's overall educational work.

These programs feature a double quartet of strings (no bass) and, each year, a different instrument from one of the other sections of the orchestra. This year's featured instrument was the trumpet. Musicians are paid for their services.

The programs, 45 to 60 minutes in length, are planned by the conductor, who discusses the instruments and music, demonstrates different styles of playing and kinds of music. The same program is presented in each school throughout a given year.

Although the musicians presented a total of 44 performances in 1966-67, the chief complaint expressed concerning the ensemble project was that it could not be extended to enough schools or made available to enough of the children.

The director of music education coordinates the scheduling of ensemble concerts with the conductor and school principals. Student attendance is required.

Preparation of students for ensemble concerts rests upon the initiative of the individual teacher. Concert preparation was done via radio in years past, through use of recordings and discussions about the music and composers.

The director of music education contacts each participating principal for individual evaluations of ensemble programs and informally presents the suggestions and recommendations to the conductor.

The Orchestra Association assumes responsibility for developing the financial support (approximately $4,000 per year) for the ensemble project. In addition to funds allocated by the Nancy Reynolds Bagley Verney Fund and the Music Performance Trust Funds of the Recording Industries, the Orchestra solicits PTA groups to help meet the $25 fee. In 1966-67, 36 of 40 participating school PTA groups contributed at the rate of 10¢ for each child attending an ensemble concert in their respective schools.

Comments of teachers and school administrators concerning the ensemble project included the following:

> "The in-school concerts are grand as far as they go: however, they give children only a taste, not a swallow." (Elementary classroom music specialist)
>
> "The chamber group going to elementary schools and the full orchestra presenting a concert in the Coliseum seems most effective." (Instrumental specialist)
>
> "Young people need a full sound to grasp an idea and form. Chamber groups such as are presented in the in-school concerts tend to become boring and are definitely empty when presenting a work written for full orchestra. Young people need to be thrilled with sound!"

Some school administrators observed that the burden of financing student attendance in depressed areas should not have to be borne by the PTA which has many other financial responsibilities.

SUPPLEMENTARY MATERIALS

	Page
Bibliography	612
Review of the Literature	616
Methodology for Youth Concert Study	624
Glossary	636

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Strong arguments were advanced for organizing and presenting youth concerts so that they could serve a meaningful educational purpose. Values were discussed, along with specific aims, a proposed study, suggestions for future consideration and a short article by Lillian Baldwin. Many suggestions and recommendations were similar to those made in the current study. Implementation of these recommendations probably would have changed the current youth concert picture considerably. Two succeeding M.E.N.C. Source Books make almost no mention of youth concerts.

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Kelly, William L. Beliefs and Practices of Administrators and Musicians from Selected Midwestern Cities Concerning the Importance and Functions of Music in the Public Schools. Ed. D. dissertation. University of Kansas. 1962. 164 p. LC 64-6820; DA XXIV, 12-1, 5133.

Kelly, William L. (continued)

In his discussion of the situation in 5 midwestern cities ranging from 75,000 to 250,000 persons, Kelly observed that elementary school personnel had a deeper understanding of aesthetic development and functional purposes of music than did their secondary counterparts. It was further noted musicians and administrators often need "educational assistance" in getting the proper perspective of the results of the music program. What some teachers of fine performing groups say about the goals of music education and then actually do in their classes were often diametrically opposed. The functional uses of music were little understood. School handbooks often listed music classes that actually were not being held due to insufficient student interest.

Maynard, C. "Lillian Baldwin and the Cleveland Story," Etude, LXXII, December 1954. p. 13.

A clarification of some of the practices outlined in Miss Baldwin's memorandum of 1949.

Mueller, Kate Hevner. "Studies in Music Appreciation." Journal of Research in Music Education, IV. Spring 1956. p.3-25.

Emphasis is placed upon the attitudes of the professional musician, conductor, and orchestra manager, and the importance of their understanding the basic task of training the audience. A warning is sounded against permitting sophisticated, highly developed perceptions of the musician to blind him to the problems faced by the amateur as the latter tries to learn to listen. A portion of this article is devoted to the development of evaluative devices in music appreciation.

Mursell, James L "Growth Processes in Music Education," Basic Concepts in Music Education. 57th Yearbook of the N.S.S.E. Part I. Nelson B. Henry, editor. Chicago: University of Chicago Press. 1958. p.140-162.

Music: A Resource Bulletin, Grades One-Twelve. Publication No. 295. Raleigh: State Superintendent of Public Instruction. 1955. p.233-234.

Palisca, Claude V., editor. Music in Our Schools: A Search for Improvement. OE-33033 Bulletin 1964, No.28. Washington: U.S. Department of Health, Education and Welfare, Office of Education. p.37.

A Selection of articles from the Newsletter of the American Symphony Orchestra League. Represents much of the substantive writing done on the practical aspects of youth concerts over the past 17 years.

"Children's Concerts," Newsletter. III, July 1951. p.4.

An interesting article on the work of Igor Buketoff who, at that time, was conductor of the Fort Wayne Philharmonic Orchestra, and of the New York Philharmonic Children's Concert Series. Many extra-musical approaches are mentioned, along with type of narration used, discipline, demonstrations, and small ensemble concerts.

Diller, Marion H. "Successful Free Youth Concerts Presented by the Norwalk Symphony." Newsletter. January, 1950. p.3-4.

Harrell, Arthur G. "Music Education and Symphony Orchestras," Newsletter. V. July 1953. p.11.

Discussion by the director of music education in Wichita, Kansas, on youth orchestras and youth concerts. Touches upon such items as the released time of teachers for concerts.

"Music Educators View Youth Concerts and Youth Orchestras," Newsletter. XIV. July--August 1963. p.5-6.

Report of a panel discussion, Ronald Cliff, Chairman, Gibson Walters, Henry Peltier. A number of suggestions for involving students in youth concerts are included.

"Student Concerts in Corpus Christi," Newsletter. VI, January, 1955. p.7.

An account of the first youth concert given in Corpus Christi, Texas.

"Symphony Orchestras as Cultural Service Organizations," Newsletter. VI. September 1954. p.3.

A variety of short articles, including references to youth concert activities.

"Youth Concerts; A Community Symphony 'Must'," Newsletter. III, March 1952. p.1.

An account of varied activities of the Toledo Orchestra Association, including a panel quiz as part of the concert, student observers in the orchestra, and joint activities with the Toledo Museum. Also includes short articles on youth concert activities in Birmingham, Austin, Fort Wayne, Wichita. Programs given.

"Youth Concerts as a Community Service," Newsletter. VIII, July-August 1956. p.6.

The importance of offering a well-planned sequence of activities when approaching a school system about giving youth concerts. Practices reviewed in selected situations.

"Youth Concerts: Henry Sopkin, Conductor, Atlanta Symphony, Atlanta, Ga." Newsletter. VI, July 1954. p.9.

"Youth Concerts: Student Preparation," Newsletter. VI, March-April 1955. p.7.

"Youth Concert Programming," Newsletter. X, July-August 1959. p.6-7.

Report of a panel discussion, William C. Hartshorn, chairman, Katharyn Bloom, Mrs. George Kish, James Christian Pfohl. Includes explanation of Junior League pre-concert instruction.

"Youth Concert Programming," Newsletter XII, July-August 1961. p.22-23.

Report of a panel discussion, Kalman Novak, chairman, Haig Yaghjian, Jackson Wiley, David Van Vactor. Included discussion of contemporary music and painting, importance of the classroom teacher, and correlation of youth concerts with other subject areas in Knoxville.

Zipper, Herbert. "Symphony Concerts for School Children by Small Orchestras," Bulletin of the National Music Council, XVIII, No.2. Reprinted in the Newsletter. IX, January-March, 1958. p.12.

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REVIEW OF THE LITERATURE

AMERICAN SYMPHONY ORCHESTRA LEAGUE YOUTH CONCERT SURVEYS

The most comprehensive surveys of youth concert activities in this country have been conducted by the American Symphony Orchestra League through and for its member orchestras.

The 1955 questionnaire survey brought forth replies from 71 orchestras giving youth concerts. (1) All data was provided by the orchestras without involving the public schools. Topics ranging from finance to audience supervision were covered. No attempt was made to compare the artistic or educational value of one orchestra's concerts with those of another.

The major conclusion arrived at was that means of financing youth concerts had to be found and more of them presented.Several other findings are germane to the present study:

1. There was no correlation between the number of years youth concerts had been given and either high or low attendance.

2. Admission charges or lack thereof were not a deciding factor in high attendance. The policy of having students pay an admission charge was favored by many orchestras as an aid to a young person's training to support fine music financially.

3. Concerts given in school time attracted the largest audiences. Saturday morning concerts were found to be next best in this respect.

4. Higher attendance was noted when there was close orchestra-school cooperation. There was orchestra-school planning in all but 10 cases, but no details were given on the extent of this planning.

5. Orchestras were handling much of the preliminary work. Schools provided pre-concert study materials in less than half of the cases, but school personnel actually handled preparation of the students in most instances.

6. Ticket sales did not cover concert costs for 83% of the orchestras. Costs were met from orchestra general funds and women's association funds in 68% of the orchestras. Five orchestras received school funds.

7. Although it was felt that young people responded well to contemporary music, indications were that not much was appearing on youth concert programs. Programming, in general, was described as reflecting "lack of imagination and resourcefulness".

8. The regular conductor was involved in youth concerts in 83% of the cases. Three used youth conductors occasionally.

9. All but one orchestra used verbal commentary at concerts. The conductor did this in 75% of the cases. Two used student narrators.

10. About 75% of the orchestras developed concerts for specific age or grade levels. Two-thirds of the concerts involved elementary children.

11. Transportation was handled by 14 of 62 orchestras. Several orchestras included transportation costs in the ticket fee.

A second League survey report issued in 1961 utilized data from 75 orchestras. (2) An aggregate audience of 1,635,000 was reported by 73 orchestras in 1960-61 for 766 youth concerts. Printed programs were used by 45% of the orchestras. About 87% of the orchestras reported concert preparation of students being done. Mention was made of the fact that study materials varied greatly in their usefulness.

Contemporary music was included by 71% of the orchestras reporting, but the interpretations given to the term "contemporary" varied from Leroy Anderson to Stravinsky. An interesting list of works written especially for young children was included. Concert themes were listed, with the comment that some of them were obviously contrived to justify using certain music or to provide material for copy writers.

HOFFER'S STUDY OF YOUTH CONCERTS PRESENTED BY MICHIGAN COMMUNITY ORCHESTRAS

Hoffer's study of 6 community orchestras in Michigan (made in 1958) was centered on youth concerts presented for elementary students and the problem of attracting more secondary students to concerts. (3) He found that the conductors selected music for programs based on the orchestra's ability to play it, the number of rehearsals needed to prepare it, the place of the music in a program built upon a theme, and with the time element being a consideration, as well.

About 1 hour was devoted by the average teacher to classroom concert preparation, which included discussion, playing of records, and explanation of instruments. Preparation was judged not to be thorough. An average of 15 minutes was spent on concert follow-up, with all of the teachers questioned participating.

Teenage concert attendance was reckoned at about 1 percent of those eligible to attend. Suggestions made for improving it were: (1) holding orchestra-school planning meetings, (2) careful preparation of students with focus on the music to be played, (3) giving extra credit for concert attendance, (4) increasing publicity for the concerts, and (5) having special concerts for junior or senior high school students with some music being chosen by the students.

Hypotheses were developed and tested to attempt to determine why results obtained from practices observed did not measure up to expectations. The first analysis was focused on philosophical-methodological differences between schools and orchestras--one of the principal considerations in the current study. Hoffer examined the effect of misunderstandings and derogatory attitudes between the institutions involved and concluded there was a strong need for sincere "mutual education". The crux of the study was stated as follows:

> Probably the most significant finding of the entire study was the effect of the existing weakness of school-orchestra joint effort in promoting music appreciation and understanding. This condition existed in spite of stated views and objectives of both parties. The orchestra officials and school music teachers each avowed one thing and practiced another.

His conclusion was that the teachers or the orchestra personnel either were not aware of the problems and opportunities involved in the development of youth concerts, or were not interested in them.

Hoffer also examined problems involved in available time, money and leadership factors as related to youth concerts.

In constructing a desirable elementary youth concert situation, Hoffer mentioned the following points:

1. Offer at least 4 free (or nearly so) concerts each year during the school day.

2. School boards should help to finance youth concerts.

3. The schools should allow much more time for teachers to prepare and follow-up the concert experience.

4. Preparation should include instrument demonstrations, concert manners, the use of radio and television and integration with other subject areas as a real part of the general instruction.

5. Cognizance should be taken of existing techniques for improving educational concerts and use should be made of these techniques.

6. Good attitudes toward music should be emphasized at all times.

7. There should be more joint participation by school groups and soloists.

8. Programs should not be over 45 minutes and should be well paced.

9. Music should not be too complex.

BURTON'S STUDY OF HONOLULU SYMPHONY YOUTH CONCERTS

The Honolulu Symphony Orchestra figured prominently in the report on youth concerts issued by the American Symphony Orchestra League in 1957. Burton's study (1963) examined the educational activities of this orchestra in greater detail. (4) From its beginning in 1950, the Honolulu Symphony youth program included a demonstration team of 4 to 7 musicians, a chamber orchestra and the full orchestra.

Originally set up by joint action of the orchestra and schools, details and problems of running the youth concert program grew to a point where it became necessary to hire a music consultant for the Hawaiian Department of Education whose initial duties were to work with the orchestra. At the same time of Burton's study, however, the position had been expanded to cover music education in the entire State, with much less attention given to the Orchestra's educational functions.

Burton found there was no joint effort being made by the schools and the Orchestra to plan educational activities. Objectives of youth concerts were not understood and there was little effort being made to make teachers aware of the educational activities involving the Orchestra.

The existence of a youth symphony board of 75 high school students and young adult concert parties, a mixture of the musical and the social, were evidence that efforts were being made to interest and involve adolescents in concerts.

Youth concert preparation was considered to be weak at the time, although study materials were available. A special effort was made to integrate 7th grade concerts with social studies, with no apparent outstanding results.

Suggestions for improvement included employment of a full-time youth concert education director, and appointment of a ten-member advisory committee, including music education specialists, a school administrator, elementary and secondary classroom teachers and the Orchestra's manager. This group would set goals, plan for concert continuity and learning experiences. It was suggested that the educational director might be the Orchestra's assistant conductor or a teacher with a partial load.

Several of Burton's recommendations for concert preparation of students, based on his study of and long experience with the Honolulu Symphony Orchestra, are given below:

1. Provide self-instructing guides for secondary non-music students.

2. Hold in-service meetings for junior high school general music teachers.

3. Have an introductory planning meeting at the beginning of each school year for all concerned.

4. Create a pool of recordings.

5. Develop a teachers' handbook of a non-technical nature to include everything a teacher should know about youth concerts from objectives to program notes to be read aloud. All mechanical details of interest, such as transportation would be covered. Reading lists for required outside assignments would be provided for students. Suggestions for evaluation were also made.

VAN VACTOR AND MOORE'S STUDY OF STUDENT AUDIENCES IN GERMANY AND TENNESSEE

Van Vactor and Moore's study of symphony orchestra concerts for over 600 school students in grades 6 through 10 in Knoxville, Tennessee and Frankfurt, Germany, included, along with an interesting brief history of youth concerts, many points that have a direct bearing on many of the concerns of the present study. (7) While concerned with measuring the effect of the same concert programs on two different young audiences with different national, educational and cultural backgrounds, the study also was concerned with the educational outcomes for the individual.

A comprehensive 34 page student booklet was prepared which contained, along with a general history of musical instruments and the orchestra, biographies of composers of programmatic music, explanation of terms used, short sections on types of music, material pertaining to concert themes, a short history of the opera and other works by composers whose works were being played. The notes pertaining directly to the compositions played were based on musical form as explained through the use of diagrams and musical examples.

Several evaluation devices were developed to measure student learning. Steps were taken to equate European and American audiences and concert situations. Much emphasis was placed on changes in listening tastes as a result of the four programs each audience heard. Of particular interest to the present study were the following statements:

1. Students learn from live concerts designed with their needs in mind, although all didn't like the concerts.

2. "Themes" are effective programming devices. They bring about concentrated learning and emotional impact.

3. Good classroom materials are vital. Classes not using materials learned a great deal less than those who did.

4. Concerts are a valid part of the music course of study.

5. The presentation of the concert in the concert hall creates "irreplaceable" excitement and emotional impact. (His substantiation of this point was rather weak from a purely objective standpoint).

6. The preconceived notions that children have of serious music and musicians are often erroneous.

7. It is not enough to teach the facts about the music.

Five suggestions given for creating listening activities, even when live concerts were not available were:

1. Developing programs in the classroom, using recordings as the basis.

2. Use school ensemble groups for youth concerts.

3. Integrate music with other subjects.

4. Encourage individual initiative in creating concert programs.

5. Center attention more on music in films and television.

In his discussion of the functions of the youth concert conductor, Van Vactor made several interesting observations:

1. The conductor's role as narrator has become less important as the educational aspects of youth concerts have been developed. (Not borne out by 1957 League survey or the present study.)

2. The conductor has not the time (and sometimes not the inclination) to fully consider the needs of his youth audience.

3. The conductor of youth concerts will have little success unless he has a liking for and some understanding of children.

4. The conductor must try to listen "through the ears of the young and inexperienced."

5. The conductor must react to emergencies during a concert in a calm and reassuring manner.

6. The conductor must program shorter numbers for younger children. A rule of thumb, as given by the manager of the Wichita Symphony, is one minute for each year of age.

The problems existing between orchestras and schools were recognized and the absolute necessity for close cooperation and planning for the sake of the young listener was stressed.

The dearth of contemporary music found on youth concert programs and the problems encountered in rehearsing new music are touched upon, as are concert manners, paying for concerts as the only means of commanding the child's full respect, and the necessity for program notes.

REFERENCES

(1) Thompson, Helen M. "Youth Concerts," Memorandum No. 150, American Symphony Orchestra League, Inc. March 1957. 21p.

(2) Novak, Kalman. "Preliminary Report of Questionnaire," Unpublished report, American Symphony Orchestra League. June 23, 1961. 5p.

(3) Hoffer, Charles R. "Common Efforts of the Community Orchestra and the School Music Program in Providing Listening Experiences for School Students, *JOURNAL OF RESEARCH IN MUSIC EDUCATION. VI*, Spring 1958. p. 32-42.

(4) Burton, Leon H. "The Honolulu Symphony Orchestra: Its Educational Contributions and Suggestions for the Future." Ed. D. dissertation, Columbia University. 1963. 162p. LC 64-2294; DA XXIV, 9, 3778.

(5) Van Vactor, David; Moore, Katherine D. *Every Child May Hear*. Knoxville: University of Tennessee Press. 1960. 116p.

METHODOLOGY FOR THE YOUTH CONCERT STUDY

Methods Followed

SOURCE OF STUDY IDEA

The American Symphony Orchestra League and The American University were asked by the head of the Arts and Humanities Branch of the U. S. Office of Education, Department of Health, Education and Welfare, to submit a proposal for a study of symphony orchestra youth concerts (and related activities) presented in conjunction with public education, the study to be based on detailed case studies of such activities in a few selected cities in the United States.

The League was chosen because it is the national professional orchestra association and the one organization fully knowledgeable in the area of orchestra matters. The Music Department of The American University was selected by the League to oversee the music education portion of the joint proposal and to provide the administrative framework within which the study might function.

PLANNING AND PROPOSALS

A period of about 12 months passed before a suitable proposal was ready for examination by a board of review under the Development Activities Program of P. L. 83-531. Originally, an 18-month period was deemed necessary by the project directors to conduct the study, but it was determined that only a shorter period of time would be considered by the board of review, and a 12-month schedule was developed. This initial proposal was submitted in November, 1965. Due to budget limitations within the U. S. Office of Education, the proposed size of the study staff and related budget were rejected, but the procedures outlined were considered to be suitable.

A second budget proposal was submitted in June, 1966 and the entire proposal was accepted. The contract between the federal government and The American University under P. L. 83-531, providing $93,000 of federal funds went into effect on June 20, 1966 and was to run for 12 months.

A request for an extension to September 30, 1967 and later, to December 15, 1967, was submitted in May, 1967 and granted, with the extended operation financed by a re-distribution of unexpended funds as of June 19, 1967.

SELECTION OF CASE STUDY CITIES

The choice of orchestras and school systems to be studied was made on the basis of the following criteria:

1. The existence (or absence) and extent of certain youth concert activities, the study of which might prove significant to a majority of orchestras and school systems;

2. Geographical location that would give national representation while providing practical itinerary for field research teams;

3. Willingness of orchestras and school systems to cooperate with study personnel in gathering of data;

4. Budget category of orchestra.

All orchestras invited to participate were members of the American Symphony Orchestra League, in which are represented some 800 of the approximately 1,400 symphony orchestras in the country, including practically all of the more active and artistically significant orchestras. An original list of 25 orchestras was selected for participation by the project directors. Of this group, 20 were finally selected for study and all agreed to participate.

ORCHESTRAS INCLUDED IN THE STUDY

Musicians engaged on a full time basis for a stated number of weeks per year	Musicians engaged on a per-service basis
Baltimore Symphony Orchestra	Chattanooga Symphony Orchestra
Cincinnati Symphony Orchestra	Columbus Symphony Orchestra, Ohio
Cleveland Orchestra	Evansville Philharmonic
Detroit Symphony Orchestra	New Haven Symphony Orchestra
*Hartford Symphony Orchestra	Pasadena Symphony Orchestra
New Orleans Symphony Orchestra	Rhode Island Philharmonic, Providence
Pittsburgh Symphony Orchestra	Sacramento Symphony Orchestra
San Francisco Symphony Orchestra	Florida West Coast Symphony Orchestra, Sarasota
Seattle Symphony Orchestra	Spokane Symphony Orchestra
Utah Symphony Orchestra, Salt Lake City	Winston-Salem Symphony Orchestra

*Only a portion of orchestra musicians engaged on a full time basis

Obviously, there could be no examination of youth concert activities without cooperation from both orchestra and public schools. After the orchestra had accepted the invitation to participate, a similar invitation was extended to the public school system in the home city of the orchestra.

In extending invitations to school systems, it was found that school systems which did not return the completed form indicating their willingness to participate and had to be contacted either by a follow-up letter or telephone call to obtain approval, provided less data of meaningful nature for the study personnel. Due to the limited time permitted for the study, no substitutions were possible without creating additional expense and field work.

Although the orchestras were all willing to participate, administrative and conducting changes did occur, either during or around the time of field visits, in several instances, which changed the picture somewhat, but, here again, last minute substitutions could not be easily made. Imminent changes in top music education personnel in several cities also strongly influenced the case study procedures.

The following two factors significantly affected the response of some of the school systems to the case study procedures:

1. The familiar dilemma of the school system, located near colleges and universities that have active graduate and research programs being innundated with requests for completion of questionnaires, presented difficulties for the youth concert study. The particular case in point was the San Francisco Unified School District's policy of not permitting questionnaires to be distributed. This was not known until it was too late to substitute another city. The school system's position in this matter, although understandable, prevented the gathering of data that, along with interviews, provided the bulk of the music education information used in preparing this study.

2. There were several instances in which it was felt that the director of music education was participating in the study unwillingly or without a clear idea of the purposes of this study and the necessity of employing certain data gathering procedures.

ADMINISTRATIVE ORGANIZATION

The official study office was established on the campus of The American University in Washington, D. C. All study administrative matters pertaining to the project contract, payment of personnel and the American Symphony Orchestra League for services, ordering

of supplies, preparation and dissemination of all music education data gathering devices, and arrangements for maintenance of research teams in the field were handled through this office. The research specialists in music education were based here. The University study office was set up and supplies ordered during June and July, 1966.

The orchestra phase of the study was coordinated through the office of The American Symphony Orchestra League at Symphony Hill in Fairfax County, Virginia, a 20-minute drive from Washington. Correspondence and arrangements with the orchestras, research-team housing arrangements were carried on here, and the orchestra research specialists worked mainly from the League office.

SELECTION OF THE STUDY STAFF

Announcements were sent by the study office throughout the country during the early summer of 1966 to colleges and universities maintaining large graduate music education programs and research activities. The personnel employment services of the League also were brought into play. The final selection of research specialists was made from among a small number of well-qualified applicants and represented, in the minds of the project directors, a fortunate blend of experience, interest and ability.

All 4 specialists brought extensive orchestra experience to the study, along with special abilities to conduct the critical field work.

Team A - Eastern United States and Mid-West

Franz Bibo	Conductor, former conductor of orchestras at the Oberlin Conservatory of Music, conductor of the City Symphony Orchestra of New York; Bachelor's degree from New York University, Master's degree from Juilliard School of Music, former faculty member of Brooklyn College.
Martin LeBeau	Music Educator and violist, former instrumental music instructor in Arlington County schools, Virginia, member of Shenandoah Valley Festival Orchestra for 6 summers; Bachelor's degree from Northwestern University, Master's degree from the University of Virginia.

Team B - Eastern United States and the West Coast

Judith Hagerty	Member of the special projects staff of the American Symphony Orchestra League, and a cellist; graduate of the University of Puget Sound, Music Major, former manager of the UPS-Tacoma Symphony.
Martha Noyes	Music Educator and cellist, instrumental music instructor in the public schools of Birmingham, Alabama and Knoxville, Tennessee, faculty member, Morningside College, Iowa, former member of the Houston Symphony; Bachelor's degree from the Carnegie Institute of Technology, Master's degree from Indiana University.

TRAINING OF THE STUDY STAFF

Due to the nature of the field activity and the complexities of the study in general, an intensive training phase had been deemed necessary for the research staff. Due to the late dates at which it was necessary to place the specialists under contract (August 19, 1966 for 3, and September 12, 1966 for the fourth person), and the necessity for beginning the field trips in early October, 1966 to meet the June 20th, 1967 deadline for the final report, this critical aspect of the total program was reduced to a period of about 7 weeks. During this time the case study consultant, Dr. Ruth Morris, presented interviewing and case study techniques in general, with a minimum amount of time being available to observe and criticize practice interview sessions. The project directors presented a review of pertinent aspects of their professional fields, and a review of the literature available on youth concerts was made by the specialists individually.

DEVELOPMENT OF DATA GATHERING DEVICES

It had been determined early in the formulation of study proposals that data would be gathered chiefly by means of personal interviews, observation, informal contacts and examination of documents in each city. Due to complexity of factors to be considered and the probability of innumerable variables being inherent in a study of the type contemplated, it was decided that statistical treatment of data would, of necessity, be of a very simple nature.

As the music education staff contemplated the task of adequately surveying school involvement, it was decided to develop a series of rather extensive questionnaires to be distributed to

students and various categories of teachers. The music education devices were prepared with assistance from the case study consultant.

Data from the orchestras was gathered through personal interviews and examination of orchestra documents. Comprehensive subject guides were prepared on each aspect of youth concert operations. These guides were then translated into a series of detailed interview guides for use during interviews with various persons involved in orchestra operations. Supplementary forms were prepared for documentation of various portions of the material to be covered, such as historical background of youth concerts in each city, financial schedules, programming information, concert schedules, etc. All orchestra materials were prepared under the personal direction of the League's Executive Vice President, the co-director of the study.

A major portion of the staff training period from August 19 until the first field visit beginning on October 10, 1967 was devoted to the preparation of the data gathering devices.

ORGANIZATION OF THE FIELD WORK

It was estimated that approximately 2 weeks should be spent in each city to gather necessary data and make an on-the-spot evaluation and report of the situation. In some cases, it was possible to do 2 cities in 2 weeks and, in others, 2 weeks were not enough to finish the work.

An examination of the study itinerary will reveal that Team B stayed on the road for longer periods of time than Team A, their itinerary having been closer to the home base.

From a financial standpoint, it was necessary to schedule a series of visits that would make it possible to gather significant data while making efficient use of travel funds.

The visit of a team to a community was preceded by about 2 weeks by communications to the orchestra office and director of music education outlining, once again, the procedures to be followed and preliminary steps that might be taken to set up appointments and to gather data.

Press releases and pictures were sent from the League office to each city before the research teams arrived announcing their impending activities. Upon arriving in the city, initial meetings with key liaison persons were held to set up interviews and arrange for questionnaire distribution. The final day or two of each visit was devoted to preparation of the field report.

FINAL EVALUATION BY THE RESEARCH SPECIALISTS

Although several study all-staff meetings were held throughout the course of the field work, the intensive field staff evaluation and preparation of preliminary reports was done during April, May and June, 1967. By the time the field work was completed in mid-April, compilation of questionnaire information was well underway.

The professional staff members also were given assignments designed to draw together information on various peripheral youth concert activities such as opera and ballet performances for young people. Preliminary charts that brought together all of the factual information were compiled and checked. Additional contacts were made with study cities to clarify points that were not clear.

The final 10-day employment period of the research staff was devoted to discussions of findings, as they were evident up to that time, and analysis of final conclusions and recommendations.

PREPARATION OF THE FINAL REPORT

Experimentation by project directors and field staff during the winter of 1966-67 established the form of the case study reports for each city. Several drafts of the Winston-Salem report were prepared. The form used for each city report, although somewhat refined, is essentially what was decided upon then.

Actual writing of the final report was done by the project directors and began in early July, 1967, at the study office, with staff assistance and an additional research specialist employed for a six-week period. A separate report of the educational findings in each city was prepared and incorporated with the findings of the orchestra specialists.

As per the original commitments made by the American Symphony Orchestra League with each orchestra, the first draft of the final report for each city was submitted to the orchestra concerned for checking of factual data and verification of field worker interpretations of material covered during personal interviews.

All of the final drafts of reports were referred to each of the four members of the field research staff for final review and approval.

Form of the Case Study Report

FACT SHEET

Information of a general nature about the community, the orchestra and the public school system is presented with the conviction that a thorough understanding of the youth concert situation is not possible without some basic knowledge of the community and activities that constitute the society in which these concerts function.

Sources of Information

City Data - *County and City Data Book*, 1967
Community Profiles, U.S. Office of Economic Opportunity (1)

County Data - Standard Metropolitan Statistical Area Data (Appendix D)

OEO Information Center, Washington, D. C.

World Almanac, 1967 edition (2)

County and City Data Book, 1967

The Orchestra - The American Symphony Orchestra League and the individual orchestra offices

Purpose of County-City Data

The information on the Fact Sheet and in Appendix D, although limited, was included to introduce the reader to some of the major social and economic influences affecting the communities being studied, since youth concert activities can be profoundly affected by the economic climate, the size and racial balance of the general population and its general educational attainments.

SCHOOL SUMMARY

Latest figures and names of personnel were furnished by individual school systems. Non-public school enrollment figures are given when available for the same year as the public school enrollment. Some information was obtained from the U.S. Office of Education and N.E.A. Libraries.

Annual per pupil expenditures for Seattle and Sacramento were obtained by averaging separate expenditure figures for elementary and secondary levels.

Schools.--It was necessary to adopt a single system for expressing the type of school involved when listing them in the various communities. The following categories were adhered to, unless otherwise stated:

Elementary School: K-6

Elementary-Junior High School: Grades K-6 plus one or more secondary grades

Junior High Schools: Grades 7-9

Junior-Senior High Schools: Grades 7-9 plus one or more high school grades or Grades 9-12 plus one or more lower grades

Senior High Schools: Grades 9- or 10-12

Special Facilities and Programs.--Radio and television stations, federally funded projects, special general programs and activities.

Representative Cultural and Educational Institutions

Sources of Information

Chamber of Commerce and School publications
Americana Encyclopedia
World Almanac, 1967 Edition

Purpose of Including This Data.--Further understanding of a community's potential can be gained by examining its higher education and arts resources as an indication of the cultural development of a city, and as resources upon which public education can sometimes draw.

MUSIC EDUCATION IN THE CITY PUBLIC SCHOOLS

The effectiveness of a music education program in a school system cannot be judged solely on the basis of an outline of curriculum and a list of personnel, but these can provide the interested, experienced music educator with information upon which he can base his study of the use of youth concerts.

Staff assignments and numbers of teachers are given to provide a basis for comparison with other situations of similar size and to give an idea of the depth of music education teacher coverage. A brief profile of curriculum and special programs is offered as a prologue to understanding how youth concerts are, or can be, fitted into the existing course structure, and to point up some of the inherent structural weaknesses in American music education in general today when one thinks in terms of music for every student at all levels as a goal.

1966-1967 YOUTH CONCERTS - SUMMARY

An overview of the total youth concert schedule and related activities presented by the orchestra, including full orchestra and chamber orchestra concerts, small ensemble performances, sponsorship of youth symphony orchestras, etc.

HISTORY AND PHILOSOPHY OF YOUTH CONCERTS IN THE CITY

The oft-repeated statement that to fully understand the present, one must look at the past prompted the inclusion of this section. The philosophical aspect provides the "raison d'etre" for youth concerts that is so vital to their existence and, sometimes, their survival.

YOUTH CONCERT OPERATIONS

The principal consideration in each case study is a detailed presentation of activities involving the orchestra as a large unit. Small ensemble, opera, and ballet activities are mentioned briefly, for the most part, with additional data given in separate chapters and in the appendixes.

Programming discussions and financial data are included within the Youth Concert operations reports.

APPENDIXES

Summations of youth concert activities in chart form are given in Appendixes I and J.

Materials gathered in each city and considered valuable in an over-all sense have been included in Appendixes N and O. Analyses and sample programs are included in Appendixes P and Q. Compilations of music education questionnaire and interview guide data are given in Appendix B.

Although comparisons among the various cities certainly can be made in some categories, it is intended that each case study be considered as a separate entity. Generalizations made on the basis of a study of 20 cities can refer only to these cities and do not necessarily constitute valid assumptions for other cities with youth concert programs presented under what would probably be very different conditions.

YOUTH CONCERT STUDY STAFF

Project Director - Thomas H. Hill - music education (¼ time)

Project Co-Director - Helen M. Thompson - orchestra (1/3 time)

Research Specialists - full time for 10 months

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Martin E. LeBeau - music education

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RESEARCH TEAMS FIELD SCHEDULE

Team A - Mr. Bibo and Mr. LeBeau

October	10-23, 1966	--	Baltimore
October	31 - Nov. 8	--	Evansville, Indiana
November	20 - Dec. 3	--	Cleveland
December	5 - Dec. 17	--	Detroit
January	9-21, 1967	--	Pittsburgh
January	30 - Feb. 3	--	New Haven
February	14 - Feb. 24	--	Hartford
February	27 - Mar. 10	--	Providence
March	27 - Apr. 8	--	Sarasota and New Orleans

Team B - Miss Hagerty and Miss Noyes

October	10-23, 1966	--	Winston Salem
October	31 - Nov. 12	--	Chattanooga
November	14 - Nov. 26	--	Columbus
November	27 - Dec. 11	--	Cincinnati
January	9-21, 1967	--	Salt Lake City
January	22 - Feb. 2	--	Pasadena
February	3- Feb. 18	--	Sacramento
February	27 - Mar. 10	--	San Francisco
March	13 - Mar. 24	--	Spokane
March	27 - Apr. 18	--	Seattle

REFERENCES

(1) U. S. Bureau of the Census. *County and City Data Book, 1967: A Statistical Abstract Supplement.* Washington: Government Printing Office.

(2) *The World Almanac and Book of Facts: 1967.* New York: Newspaper Enterprise Association, Inc. 912p.

GLOSSARY

ACADEMIC MUSIC CLASSES: Elective non-performance classes in theory, music history and literature, humanities.

ADMISSION CONCERT: A concert for which a fixed charge is made to the individual attending.

ALL-CITY ORCHESTRA, see YOUTH ORCHESTRA

AMERICAN FEDERATION OF MUSICIANS: International union of instrumentalists.

ARTS COUNCIL: Coordinating agency for all or many of the fine and performing arts groups of a given area.

AUGMENTING GROUPS: An ensemble performing with an orchestra such as a choir or ballet group.

BACK-TO-BACK CONCERTS: Generally, two performances of a program given within a 2 to 3 hour period, each performance usually of no more than 45 to 60 minutes duration.

CHAMBER ORCHESTRA: A small orchestra (up to approximately 35 musicians). In addition to a small string complement, orchestra usually consists of up to 8 woodwind players, usually 2 French horns, and sometimes additional brass instruments.

CHILDREN'S CONCERT, see YOUTH CONCERT

CLASSIFICATIONS OF ORCHESTRAS, see ORCHESTRA CLASSIFICATIONS

CLASSROCM TEACHER, see ELEMENTARY CLASSROOM TEACHER

COMMUNITY ORCHESTRA, see ORCHESTRA CLASSIFICATIONS

CONCERT: A performance of a musical program.

CONDUCTOR: Musical leader of an orchestra.

Chief Conductor)
Principal Conductor) Terms used to designate person having highest artistic authority when the musical staff of an orchestra consists of more than one conductor.

CORPORATE POPULATION: Number of residents that live within the official geographical limits of the city corporation.

COURSE OF STUDY (Public School): An outline of learning activities and content for a particular area of the music curriculum, such as general music or orchestra.

CULTURAL INSTITUTIONS: Community organizations devoted to the fine and performing arts, including orchestras, ballet companies, choral societies, art galleries, museums, theaters, arts councils, etc.

CURRICULUM (Public School): Courses and activities offered in a particular subject matter area such as music.

DEPARTMENTALIZED INSTRUCTION: The practice in some school systems of offering much of the instruction by specialists in grades 4-6 rather than by the general classroom teacher.

DIRECTOR OF MUSIC EDUCATION: The principal music administrator in a school system, regardless of his local title (supervisor, coordinator, consultant, etc.)

ELEMENTARY CLASSROOM MUSIC: General music offered to all elementary children, usually on a required basis. Consists basically of singing, listening, rhythmic activity, playing of classroom instruments and creative activity.

ELEMENTARY CLASSROOM MUSIC SPECIALIST: The music specialist who either acts as a helping teacher to the classroom teacher or who does the actual instructing of the children, or both. May be assigned to one school or travel to many different schools.

ELEMENTARY CLASSROOM TEACHER: The teacher responsible for the total instruction program in the elementary classroom.

ELEMENTARY GRADES OR LEVEL: Usually kindergarten through grade 6; includes pre-school activities in some systems. Is subdivided into Primary Level - grades 1-3; and Intermediate Level - grades 4-6.

ENSEMBLES, SMALL: Small groups of musicians who form duos, trios, quartets, quintets, etc., giving musical instrument demonstrations and informal performances in the schools.

E.S.E.A.: Elementary and Secondary Education Act of 1965 or Public Law 89-10. Passed to strengthen and improve educational quality and educational opportunities in the nation's elementary and secondary schools. Title I, financial assistance to schools in areas having high concentrations of low-income families; and Title III, supplementary educational centers and services, are of particular concern to the present study.

FREE CONCERTS: Concerts for which no admission is charged to the individual attending. The performances are financed by the orchestra association, private donors, foundations, school systems, city, state, or federal programs, etc.

GENERAL ADMINISTRATOR-SUPERVISOR (Public School): Superintendent, associate and assistant superintendents, general area supervisors (art, English, elementary education, etc.)

GENERAL MUSIC (Public School): Music instruction required of all students or designed for the non-performing student in the secondary school. Involves singing, listening, rhythmic and creative activity and the playing of classroom instruments, Instruction is often organized in units.

GREAT CITIES PROGRAM: The study by the Research Council of the Great Cities Program for School Improvement begun in 1965 under a grant from the Ford Foundation.

HONOR ORCHESTRA, see YOUTH ORCHESTRA

HUMANITIES (Public School): An elective class taught at secondary level, usually in the high school, involving the combination of art, music and English, or art and music. Ordinarily taught by specialists in each field. Sometimes taught as a double-period class each day for more capable students.

IN-SCHOOL CONCERTS: Performances given during the school day and at the school buildings.

IN-SCHOOL-TIME CONCERTS: Performances given during the school day.

INSTRUMENTAL CLASS: Classes designed primarily for instructional purposes, although occasional performances might be given. Usually, beginning and intermediate level classes. The designation "advanced class" in some school systems refers to band or orchestra rather than classes that are basically for learning the individual instruments.

INSTRUMENTAL SPECIALIST: A teacher who is trained to teach instrumental classes and ensembles and who devotes the major part of his teaching time to this. Quite often travels from one school or level to another. Gives group instruction on the various instruments and/or conducts the band, orchestra, stage band, coaches ensembles.

INTERMEDIATE GRADES OR LEVEL: Grades 4 through 6, subdivision of Elementary grades or level.

INTERVIEW GUIDE: The form containing the sequence of questions to be asked in a personal interview.

JUNIOR HIGH SCHOOL GRADES OR LEVEL: Usually grades 7 through 9, subdivision of secondary level or grades.

KINDERKONZERTS, see YOUTH CONCERTS

LOLLIPOP CONCERTS, see YOUTH CONCERTS

MAJOR ORCHESTRA, see ORCHESTRA CLASSIFICATIONS

MEDIAN FAMILY INCOME: Fifty percent of families have an income above the given figure and 50% below this figure.

METROPOLITAN AREA POPULATION: Standard metropolitan population area, as designated by the U.S. census, contains at least one city having a minimum population of 50,000 persons, the county (or town in New England) of this city, and adjacent counties closely related to the city which together form an integrated social and economic unit.

METROPOLITAN ORCHESTRA, see ORCHESTRA CLASSIFICATIONS

MPTF, see MUSIC PERFORMANCE TRUST FUND

MUSIC CONSULTANT: A music specialist who functions largely on an on-call basis.

MUSIC COORDINATOR, see DIRECTOR OF MUSIC EDUCATION

MUSIC DIRECTOR (MUSICAL DIRECTOR): Terms used in describing duties of the conductor of an orchestra including the actual musical leadership and referring to his total musical and artistic direction.

MUSIC PERFORMANCE TRUST FUND: Fund established by the recording industry in cooperation with the American Federation of Musicians, through which funds are made available for performances of instrumental music for which no admission charge is made.

MUSIC SPECIALIST: A teacher trained specifically to teach music.

MUSIC SUPERVISOR, see DIRECTOR OF MUSIC EDUCATION

NON-SCHOOL-TIME CONCERTS, see OFF-SCHOOL-TIME CONCERTS

OFF-SCHOOL-TIME CONCERTS: Performances given during hours and at times when schools customarily are not in session (Saturdays, Sundays, evenings, etc.)

ORCHESTRA, see SYMPHONY ORCHESTRA

ORCHESTRA ASSOCIATION: A non-profit organization, usually incorporated, that serves as the sponsoring body for a symphony orchestra.

ORCHESTRA BOARD: The board of directors of the orchestra association in which is vested the legal power, civic and financial responsibility to guide the affairs of the orchestra association and the performing units it brings into being and maintains.

ORCHESTRA CLASSIFICATIONS: For convenience, symphony orchestras in the United States and Canada are classified according to their annual expenditures or "annual budgets".

Major orchestras - operating on more than $500,000 per year. Range $500,000 to $4 million. (Effective minimum base will be $1 million.)

Metropolitan orchestras - operating on annual expenditures ranging from $100,000 to $500,000.

Urban orchestras - operating on annual expenditures ranging from $50,000 to $100,000

Community orchestras - operating on annual expenditures of less than $50,000.

ORCHESTRA SOCIETY, see ORCHESTRA ASSOCIATION

PAROCHIAL SCHOOL: A church-supported school.

PER PUPIL EXPENDITURE: The annual expenditure for public education of an individual. (Can be figured on the basis of average daily membership and average daily attendance. Some systems give one figure for the entire grade structure, but others break it down into elementary, junior and senior high school figures, the secondary figures being correspondingly higher than elementary expenditures.)

PHILHARMONIC ORCHESTRA: Name used by many orchestras, see SYMPHONY ORCHESTRA.

POLICY LEVEL PERSONNEL (Public School): Responsible for establishing the principles upon which a school system is run. Ordinarily the function of a school board or committee. Due to his close liaison with the school board, the superintendent could be classed in this category.

POVERTY AREA: Area in Standard Metropolitan Statistical areas of 250,000 or more population based on: (1) percentage of families with cash incomes under $3,000 in 1959; (2) percentage of children 18 years old not living with both parents; (3) percentage of males 25 years old and over with less than 8 years of school completed; (4) percentage of unskilled males - laborers and service workers-aged 14 or over in the employed civilian labor force; (5) percentage of all housing units lacking some or all plumbing facilities or dilapidated.

PRIMARY GRADES OR LEVEL: Grades 1 through 3. Subdivision of elementary grades or level.

PRINTED PROGRAM: Listing of musical selections performed at a concert, and varying in format from a simple, one-page sheet to an elaborate booklet.

PRIVATE SCHOOL: Secular, non-public school.

PROGRAM: A grouping of a number of musical selections performed at a given concert.

PUBLIC LAW 89-10 (P.L.), see E.S.E.A.

PUBLIC SCHOOL MUSIC ADMINISTRATOR, see DIRECTOR OF MUSIC EDUCATION

SECONDARY GRADES OR LEVEL: Grades 7-12; subdivided into junior high school - grades 7-9, and senior high school, grades 10-12.

SECONDARY VOCAL-GENERAL MUSIC TEACHER: A music specialist in grades 7 through 12 who is responsible for teaching general music and, ordinarily, vocal ensembles. Usually confined to one school.

SENIOR HIGH SCHOOL GRADES OR LEVEL: Usually grade 10 through 12.

SERIES CONCERT: One of several concerts played for essentially the same audience and, if admission is charged, usually on a subscription basis.

SERIES OF CONCERTS: A group of performances having some basic relationship, such as audience age grouping, sponsorships, programming, etc.

SERVICE: A term used in musicians' union contracts referring either to rehearsals and/or performances. Customarily in professional symphony orchestras, the contracts call for from 7 to 9 services maximum per week, each service of 2 to 3 hours duration.

SINFONIETTA, see CHAMBER ORCHESTRA

SPONSOR: Term used to designate a person, organization, agency or institution that participates in the financing of a concert.

STUDENT CONCERTS, see YOUTH CONCERTS

STUDENT MATERIALS (Public School): Reading matter, outlines, worksheets, suggested references, resources, individual activities,tests, evaluation forms given directly to the student for his personal use.

SUPPLEMENTARY MATERIALS (Public School): Recordings, films, filmstrips, books, pamphlets, pictures, etc.

SYMPHONETTA, SYMPHONIETTA, see CHAMBER ORCHESTRA

SYMPHONY ORCHESTRA: A large group of musicians, characterized by the instrumentation of string, woodwind, brass and percussion complements, rehearsing and performing together on an organized basis under the artistic leadership of a conductor, and usually under the auspices of an orchestra association.

TEACHERS' GUIDE: A publication written for use by the teacher in preparing to present the matter in a subject area, such as music, and specifically, youth concerts.

TINY TOTS CONCERT, see YOUTH CONCERT

TRANSPARENCIES (Public School): A clear film-like sheet upon which a teacher may write, draw or type. Pictures and photographs may be also imprinted. For use with the overhead projector.

URBAN ORCHESTRA, see ORCHESTRA CLASSIFICATIONS

WOMEN'S ASSOCIATION: An association of women who volunteer their time and services for work on behalf of an orchestra, including educational, promotional and fund raising activities, and designated by various names such as Women's Committee, Women's Auxiliary, Women's League, Women's Guild, etc.

YOUNG PEOPLE'S CONCERTS, see YOUTH CONCERTS

YOUTH CONCERTS: Performances given expressly for young people, usually up to and including high school age students. The term, in usuage by various orchestras, is synonymous with:

Children's concerts, student concerts, young people's concerts, little people's concerts, etc.

Concerts for pre-school age children are presented under the following and similar titles: Tiny Tots Concerts, Lollipop Concerts, Kinderkonzerts, Little People's Concerts, etc.

YOUTH ORCHESTRA: An orchestra composed of young people, usually of junior high school, high school and college age students.

APPENDIXES

		Page
A	Music Education Data Gathering Devices, Organization, Use, Compilation	644
B	Selected Data from Music Education Questionnaires and Interview Guides	646
C	Table No. 6, Music Education Personnel: Inventory of Questionnaires and Interviews	681
D	Chart No. 3, Socio-Economic Data on Twenty Study Cities	682
H	Public School Music Education Data for Twenty Cities	683
	Chart No. 4, Grade Structure, Music Department Administration	683
	Chart No. 5, Music Education Data, Elementary Level	684
	Chart No. 6, Music Education Data, Secondary Level	685
J	Chart No. 7, Data on Concerts for Elementary Grades	686
	Chart No. 8, Data on Concerts for Secondary Grades	687
	Chart No. 9, Data on Concerts for Elementary and Secondary Grades	688
M	Listing of Materials Used in Collecting Data from Symphony Orchestras	689
N	Selected Materials Relating to Organization, Administration and Production of Youth Concerts.	692
O	Selected Youth Concert Educational Materials	708
P	Repertoire Performed in Youth Concerts in Twenty Cities	757
	Concert Themes	773
Q	50 Youth Concert Programs	776

APPENDIX A

MUSIC EDUCATION DATA GATHERING DEVICES: ORGANIZATION, USE, COMPILATION

DEVICES

Used for School Personnel

Questionnaires

Elementary Classroom Teachers . . . . . Code V
Elementary Classroom Music Specialists. . . . . Code R
Secondary Vocal Teachers . . . . . Code U
Instrumental Specialists (all levels) . . . . . Code T
General Data Sheets (for specialist use only) . . . Code Z

Interview Guides

Policy Level Personnel (School Board Members, Superintendents) . . . . . Code O
Federal Contract Administrators. . . . . Code P
General Administrators and Supervisors . . . . . Code Q
Music Administrators and Supervisors . . . . . Code S
Television - Radio Personnel . . . . . Code X

Used for Students

Questionnaire for Secondary Level Student Opinion Code N

PROCEDURES

Questionnaires

Basic music education questionnaire pre-tested in an elementary school in Arlington County, Virginia.
Final revisions made after first field trip (Baltimore and Winston-Salem).
Random samplings of questionnaire respondents used wherever possible.
In part of the study, respondents given option of submitting questionnaires anonymously.
Maximum of 50 questionnaires of any one code distributed in any given school system.
Questionnaire data coded and placed on punch cards.
Key punching and processing handled by American University Data Processing Center.

Interview Guides

Final revisions made in guides after first field trip.
Use of guides remained sufficiently flexible as to be practical in a given situation.
Data was hand-coded and recorded for use in final report.

APPENDIX A

Copy of Announcement Sent to Respondents Along With Questionnaires

YOUTH CONCERT STUDY

Your school system and the Pittsburgh Symphony are participating in a nationwide study of symphony orchestra youth concert activities. The U.S. Office of Education, the American University, and the American Symphony Orchestra League have jointly undertaken such a study to develop suggestions and guidelines for presenting youth concerts as an increasingly important part of our cultural growth.

A major concern of the study will be to find out what effect these youth concerts have upon the total public school experience. Through a questionnaire sampling of the attitudes and opinions of teachers and administrators, we hope to learn what is happening from those closest to the situation.

It is our sincere hope that you will find this questionnaire interesting and thought-provoking. Please complete and return it in the self-addressed envelope as soon as possible.* Your reply will be considered confidential. You may omit your name from the questionnaire, if you so desire. The success of the study depends on your interest and cooperation. For this we are deeply grateful.

Upon completion, a copy of this study will be made available through the music office of every participating school system.

Martin Le Beau
Research Specialist

* Be sure that the questionnaire title agrees with your teaching position. If, for some reason, you are unable to complete this questionnaire, please return it to the central office so that our records will be complete.

APPENDIX B

	Page
Compilations of Responses of Teaching Personnel	646
Compilations of Student Opinion on Youth Concerts	662
Compilations of Responses of General Administrators and Supervisors	665

APPENDIX B

Selected Data From

MUSIC EDUCATION QUESTIONNAIRES AND INTERVIEW GUIDES

Questionnaire Data Compilations

More often than not, the total number of responses to a question will not equal the number of questionnaires returned in any one category because:

1. Few respondents answered all questions
2. Some questions elicited more than one answer

The Elementary Classroom Teacher Questionnaire (Code V) was the basic data gathering device used in sampling teacher opinion, and most of the questions also were used in one or more of the questionnaires for other teaching categories.

A compilation of responses is given for questions common to 2 or more questionnaires, to permit comparisons of opinions expressed among the 4 different categories of teachers.

Compilations of responses are given to some questions that were used in only one questionnaire when such data is pertinent to the music education and youth concert programs in which the teacher functioned.

Interview Response Compilations

Compilation of responses are given for questions not included in the questionnaires.

Compilations are included in most cases only when answers from 2 or more responses are involved.

Compilation of Responses

Code R Elementary Classroom Specialists
Code T Instrumental Specialists (all levels)
Code U Secondary Vocal Teachers
Code V Elementary Classroom Teachers

The position of each question in the respective questionnaire is indicated by the code number preceding each question.

Percentages are based on the actual number of responses received and are rounded off to the nearest whole number. The total number of questionnaires received is listed to provide further basis for comparison.

U-8 In your childhood, were
V-13 concerts designed for young people ever a part of your background?

	U	V
Yes	53%	30%
No	47%	70%
Number of Responses	178	496
Code Total	198	500

U-9 If so, through which
V-14 medium were they presented?

	U	V
Live Concert	58%	74%
Radio	12%	13%
T.V.	2%	1%
1 & 2	27%	-
1 & 3	-	11%
1,2 & 3	3%	1%
Number of Responses	113	162
Code Total	198	500

U-10 Rate the effect these youth
V-15 concerts had on your cultural development.

	U	V
Favorable	95%	93%
No Particular Effect	5%	7%
Unfavorable	-	1%
Number of Responses	85	161
Code Total	198	500

U-12M Do you help in
T-10 pre-concert pre-
V-17M paration?

	U	T	V
Yes	72%	53%	55%
No	28%	47%	45%
Number of Responses	193	280	501
Code Total	198	292	500

U-14 If other than school per-
V-18 sonnel assist in the preparation, are you satisfied with their presentation?

	U	V
Yes	71%	36%
No	4%	5%
Sometimes	15%	-
N.A.	10%	61%
Number of Responses	52	304
Code Total	198	500

U-16 Do you receive a
T-14 teacher's guide
V-21 for concert pre-
R-12 paration?

	U	T	V	R
Yes	65%	57%	54%	89%
No	20%	29%	36%	7%
Sometimes	15%	14%	10%	4%
Number of Responses	178	159	450	248
Code Total	198	292	500	262

U-17 Is it adequate for
T-15 your purposes?
V-22
R-13

	U	T	V	R
Yes	92%	95%	93%	92%
No	5%	4%	7%	7%
Sometimes	2%	-	-	-
Other	1%	1%	-	-
No Answer	-	-	-	1%
Number of Responses	133	112	282	229
Code Total	190	292	500	262

U-18 Please rate this material.
T-16
V-22
R-14

	CODE U				No. of
	Excellent	Good	Fair	Poor	Responses
Provides sufficient information	55%	35%	10%	-	119
Clearly organized	62%	32%	7%	-	137
Suggested supplementary material available	41%	26%	17%	16%	132
Other	45%	32%	32%	-	11
Code Total - 198					

	CODE T				No. of
	Excellent	Good	Fair	Poor	Responses
Provides sufficient information	55%	41%	3%	1%	100
Clearly organized	47%	48%	3%	1%	105
Suggested supplementary material available	38%	33%	16%	13%	100
Other	-	-	-	-	-
Code Total - 292					

U-18
T-16
V-22
R-14

	CODE V				No. of
	Excellent	Good	Fair	Poor	Responses
Provides sufficient information	34%	54%	11%	1%	273
Clearly organized	39%	50%	10%	1%	279
Suggested supplementary materials available	29%	38%	16%	17%	239
Other	-	-	-	-	-
Code Total - 500					

	CODE R				No. of
	Excellent	Good	Fair	Poor	Responses
Provides sufficient information	57%	35%	8%	4%	229
Clearly organized	60%	30%	10%	-	231
Suggested supplementary materials available	46%	23%	21%	10%	214
Other	-	-	-	-	-
Code Total - 262					

U-20 T-17 V-25 R-16 Do your receive materials prepared for distribution to your students?

	U	T	V	R
Yes	13%	17%	25%	16%
No	64%	70%	66%	80%
Sometimes	23%	13%	10%	4%
Number of Responses	182	164	462	250
Code Total	198	292	500	262

U-22 Please rate this material.
T-19
V-27
R-18

	CODE U		
	Ex.-Good	Fair-Poor	Number of Responses
Interesting for ages involved	75%	25%	53
Vocabulary choice	77%	23%	54
Layout and artwork	61%	40%	38
Organization of ideas and information	85%	15%	52
Recordings available and in good condition	59%	41%	46
Printed musical examples	68%	32%	47
Code Total - 198			

	CODE T		
	Ex.-Good	Fair-Poor	Number of Responses
Interesting for ages involved	78%	22%	46
Vocabulary choice	90%	10%	39
Layout and artwork	71%	29%	38
Organization of ideas and information	83%	18%	40
Recordings available and in good condition	71%	29%	38
Printed musical examples	69%	32%	35
Code Total - 292			

U-22
T-19
V-27
R-18

	CODE V		
	Ex.-Good	Fair-Poor	Number of Responses
Interesting for ages involved	77.0%	23.0%	145
Vocabulary choice	71.0%	29.0%	142
Layout and artwork	69.0%	31.0%	128
Organization of ideas and information	82.0%	18.0%	135
Recordings available and in good condition	66.0%	34.0%	122
Printed musical examples	52.0%	48.0%	125

Code Total - 500

	CODE R		
	Ex.-Good	Fair-Poor	Number of Responses
Interesting for ages involved	90.0%	10.0%	50
Vocabulary choice	81.0%	19.0%	47
Layout and artwork	76.0%	24.0%	34
Organization of ideas and information	88.0%	11.0%	45
Recordings available and in good condition	80.0%	20.0%	35
Printed musical examples	86.0%	14.0%	36

Code Total - 262

U-23 Do you develop
T-20 material spe-
V-28 cifically for
R-21 your own pur-
poses?

	U	T	V	R
	45%	36%	30%	59%
No	54%	65%	70%	40%
Other	1%	-	-	1%
Number of Responses	166	152	447	225
Code Total	198	292	500	262

U-25 Do you collect
V-30 money for any of
R-25 the following?

	U	V	R
Ticket Admission	27%	23%	26%
Printed Materials	-	-	-
Both Above	1%	3%	3%
Transportation	29%	26%	42%
None of These	42%	47%	29%
Other	-	1%	-
Number of Responses	153	437	317
Code Total	198	500	262

U-26 In what way do you
V-31 think the collection
R-26 of money should be
handled?

	U	V	R
By Classroom Teacher	56%	44%	61%
By School Office	22%	29%	17%
Other; PTA, etc.	9%	27%	22%
By Music Teacher	14%	-	-
Number of Responses	147	347	153
Code Total	198	500	262

U-27 What is your attitude toward having students pay for some-
V-32 thing in order to attend youth concerts?
R-27

	U	V	R
Very Favorable - Favorable	61%	56%	52%
Neutral	6%	8%	20%
Unfavorable - Very Unfavorable	27%	33%	25%
Other	6%	4%	4%
Number of Responses	161	392	210
Code Total	198	500	262

U-28 What provision is
V-33 made for students
R-28 financially unable to meet the expense of youth concerts?

	U	V	R
Teacher Pays	4%	6%	7%
School Pays	12%	27%	25%
PTA Pays	1%	10%	4%
Federal Funds	5%	-	5%
N.A.	48%	-	51%
Other	6%	23%	8%
None	23%	35%	-
Number of Responses	154	270	178
Code Total	198	500	262

U-29 Do you feel that the students should be prepared to hear the
T-22 music played at youth concerts?
R-23

CODE U - Of 183 respondents to this question, 179 were in favor of student pre-concert preparation.

CODE T - 283 of 285 respondents to this question were in favor of student pre-concert preparation.

CODE R - Opinion was unanimous that the students should be prepared before hearing the concert.

U-37 Do you object to
T-27 having the con-
V-38 certs on school time?

	U	T	V
Yes	4%	6%	94%
No	95%	94%	5%
Sometimes	1%	-	1%
Number of Responses	181	285	482
Code Total	198	292	500

U-36 From the standpoint
V-37 of student receptiveness, what time is best for concerts?

	U	V
Earlier Morning Hours	40%	47%
Later Morning Hours	29%	25%
Both of Above	3%	-
Earlier Afternoon Hours	17%	22%
Later Afternoon Hours	3%	2%
Outside of School Hours	4%	5%
Other	5%	-
Number of Responses	181	470
Code Total	198	500

U-39 Are you satis-
T-29 fied with the
V-40 transportation
R-29 arrangements
when children
attend concerts
away from school?

	U	T	V	R
Yes	83%	81%	76%	81%
No	15%	17%	22%	17%
Sometimes	1%	-	1%	2%
Other	1%	1%	-	-
N.A.	1%	1%	1%	1%
Number of Responses	174	262	437	244
Code Total	198	292	500	262

U-40 If not, which of the following are contributing factors?
T-30
V-41
R-30

	U	T	V	R
Busses Not Provided	33%	50%	39%	9%
Fare Too Expensive	20%	13%	12%	25%
Too Crowded	17%	10%	23%	32%
Trip Takes Too Long	10%	2%	4%	5%
Combination 1 & 2	-	6%	-	16%
Combination 2 & 3	-	-	5%	-
Combination 2 & 4	-	2%	4%	-
Combination 2, 3 & 4	-	2%	2%	-
Insufficient Supervision on Bus	3%	1%	8%	5%
Bus Not On Schedule	13%	2%	4%	7%
Both 5 & 6	3%	2%	-	-
Other	-	2%	-	-
Number of Responses	30	52	114	56
Code Total	198	292	500	262

U-41 From your own experience, what type of youth concert has
T-31 proved most effective educationally?
V-42
R-31

	U	T	V	R
Full Orchestra	37%	35%	50%	41%
Chamber Orchestra	1%	-	2%	4%
Orchestra with Soloist or Group	14%	-	-	15%
Small Ensemble	16%	8%	11%	7%
Unable to Answer	6%	17%	24%	16%
Combination 1 & 2	2%	-	1%	4%
Combination 1 & 3	21%	9%	11%	3%
Combination 1 & 4	3%	-	-	-
Combination 2 & 3	1%	-	1%	1%
Combination 2 & 4	1%	-	-	-
Number of Responses	190	280	478	264
Code Total	198	292	500	262

Rate general audience behavior at youth concerts.

U-43
T-33
V-44
R-33

	U	T	V	R
Excellent-Good	82%	87%	87%	88%
Fair-Poor	18%	13%	13%	12%
Number of Responses	182	201	470	244
Code Total	198	292	500	262

U-44 In your opinion, what factors account for the type of be-
T-34 havior you have just indicated?
V-45
R-34

	U	T	V	R
Lack of Pre-concert Preparation	40%	29%	37%	51%
Inadequate Supervision	22%	29%	24%	20%
Inappropriate Material for Age Group	18%	27%	11%	9%
Conductor Variables	11%	11%	6%	7%
Concerts Too Long	5%	-	11%	2%
Overcrowded Conditions	2%	2%	6%	9%
Poor Acoustics	2%	2%	2%	2%
Interruption of Bells	-	-	1%	-
Number of Responses	55	45	105	45
Percentage Reporting Fair-Poor Behavior	18%	13%	13%	12%
Code Total	193	292	500	262

	U	T	V	R
Good Behavior Due To Pre-concert Prep.	58%	51%	56%	47%
Adequate Supervision	22%	17%	13%	42%
Good Program Content	2%	15%	18%	10%
Other	18%	17%	13%	1%
Number of Responses	90	227	400	135
Percentage Reporting Ex.-Good Behavior	82%	87%	87%	88%
Code Total	193	292	500	262

U-47 To what degree has
T-37 the conductor's
V-49 manner contributed to the general succes of the youth concert performances?

	U	T	V
Very Much	68%	60%	66%
Quite a Bit	22%	28%	28%
A Little	7%	10%	5%
Not At All	3%	2%	1%
Number of Responses	177	246	445
Code Total	193	292	500

T-40 Have extra-musical
V-52 devices, such as
R-36 cartoons, puppets, or large animated figures, been used as part of the concerts?

	T	V	R
Yes	19%	14%	11%
No	78%	85%	87%
Sometimes	-	-	1%
N.A.	3%	1%	-
Number of Responses	224	451	244
Code Total	292	500	262

T-41 If so, what
V-53 were they?
R-37

	T	V	R
Cartoons	18%	11%	18%
Puppets	8%	5%	5%
Animated Figures	10%	8%	-
Drawings and Illustrations	29%	40%	50%
Dramatic Effects	2%	3%	-
Dancing	8%	24%	8%
Audio-Visual Devices	18%	4%	11%
Other	6%	6%	8%
Number of Responses	49	80	38
Code Total	292	500	262

T-42 Rate their effect-
V-54 iveness for edu-
R-38 cational purposes.

	T	V	R
Very Effective	74%	70%	74%
Moderately Effective	17%	26%	23%
Ineffective	9%	4%	3%
Number of Responses	35	74	39
Code Total	292	500	262

U-51 Is the music played
T-43 suitable for the
V-55 age group involved?

	U	T	V
Yes	86%	79%	86%
No	4%	8%	5%
Sometimes	9%	-	8%
Do not Know	1%	13%	2%
Number of Responses	175	266	459
Code Total	198	292	500

U-52
T-44
V-56 What suggestions do you have for improving the program content for your specific age group?

	U	T	V
The type of music should be geared to the children's ability to comprehend	18%	20%	21%
Concerts are too long	4%	-	1%
Concerts are too short	-	1%	1%
More extra-musical devices should be employed	3%	1%	9%
The instructional narration should be expanded	7%	7%	9%
More music familiar to the children should be played	10%	5%	18%
There should be more student soloists and other forms of student participation	10%	4%	4%
Shorter numbers should be played and/or fewer movements from long symphonies	5%	12%	12%
More contemporary music should be played	15%	11%	8%
Other	-	38%	17%
Number of Responses	92	91	138
Code Total	198	292	500

U-53
V-57
R-41 Is there audience participation at the concert?

	U	V	R
Yes	39%	64%	82%
No	57%	34%	13%
Sometimes	-	-	4%
Other	2%	1%	1%
N.A.	2%	-	1%
Number of Responses	165	450	241
Code Total	198	500	262

U-54
V-58
R-42 What do the students do?

	U	V	R
Sing	62%	43%	35%
Clap or Tap Rhythms	8%	17%	29%
Both Above	8%	16%	16%
Question-Answer	16%	16%	19%
Other	4%	9%	1%
Clap and Question-Answer	3%	-	-
Number of Responses	76	308	204
Code Total	198	500	262

U-55 What is your opinion
V-59 of this type of
R-43 activity?

	U	V	R
Very Good	31%	38%	41%
Good	40%	41%	35%
Good, If Limited	11%	14%	17%
Unfavorable	16%	7%	6%
Other	2%	1%	1%
Number of Responses	90	268	205
Code Total	198	500	262

U-58 Do you think that
V-60 your students should
R-39 have programs in
hand during the con-
cert?

	U	V	R
Yes	47%	38%	38%
No	52%	62%	60%
Other	1%	1%	1%
N.A.	-	1%	-
Sometimes	-	-	1%
Number of Responses	157	468	242
Code Total	198	500	262

U-59 Please explain your answer.
V-61
R-40

	U	V	R
Programs are a distraction for audience members	27%	41%	36%
Programs rattle and disturb the orchestra members	11%	8%	8%
Programs are unnecessary if adequate pre-concert preparation is given	12%	7%	17%
Programs are helpful, in that they give the students knowledge of the order, titles, etc.	30%	31%	29%
Programs should not be used without adequate pre-concert prep. and instructions in how to handle them	2%	4%	3%
Programs enable better post-concert recall	8%	1%	3%
Yes for older but not younger students	5%	3%	2%
Other	5%	4%	4%
Number of Responses	144	431	234
Code Total	198	500	262

U-60 Do you receive
T-47 materials for
V-62 post-concert
R-44 classroom uses?

	U	T	V	R
Yes	12%	14%	15%	13%
No	88%	83%	85%	87%
Sometimes	-	1%	-	-
Other	-	1%	-	-
N.A.	-	2%	-	-
Number of Responses	160	265	468	251
Code Total	198	292	500	262

U-62 Do you use
T-49 planned post-
V-64 concert activi-
R-46 ties of your own?

	U	T	V	R
Yes	45%	34%	46%	67%
No	55%	66%	49%	25%
Sometimes	-	-	1%	1%
N.A.	-	-	4%	7%
Number of Responses	155	227	369	193
Code Total	198	292	500	262

U-63 If so, describe briefly what they are.
T-50
V-65
R-47

	U	T	V	R
Discussion of reactions to music - possibly accompanied by written or oral reports	60%	79%	50%	53%
Replaying of selections on records, or of instruments of the orchestra	20%	14%	14%	14%
Written Assignments	8%	1%	4%	5%
Films	-	-	1%	-
Listening to related music	3%	-	4%	5%
Discussion of non-subjective elements, i.e. composers' lives, styles, etc.	5%	6%	9%	13%
Correlating the music with other studies - art, literature, social studies	-	-	9%	2%
Discussion of proper concert behavior	-	-	1%	1%
Other	3%	-	7%	7%
Number of Responses	88	85	191	151
Code Total	198	292	500	262

U-65 Does your school
T-52 system have post-
V-66 concert staff
R-48 evaluation sessions?

	U	T	V	R
Yes	6%	8%	7%	14%
No	92%	92%	68%	66%
Sometimes	-	-	-	16%
Do Not Know	2%	-	24%	5%
Number of Responses	158	232	442	250
Code Total	198	292	500	262

U-66 If so, are you
T-53 usually given a
V-67 chance to parti-
R-49 cipate in these evaluations?

	U	T	V	R
Yes	36%	4[illegible]%	10%	70%
No	64%	56%	90%	30%
Number of Responses	14	27	276	43
Code Total	198	292	500	262

U-67 Are the results
T-54 of the evalu-
V-68 ations generally
R-50 put into practice?

	U	T	V	R
Yes	75%	69%	82%	68%
No	25%	31%	18%	18%
Other	-	-	-	14%
Number of Responses	8	16	17	28
Code Total	198	292	500	262

U-68 Would you like
T-55 to have a
V-69 stronger voice
R-51 in evaluating
youth concerts?

	U	T	V	R
Yes	41%	41%	23%	41%
No	59%	59%	77%	58%
Other	-	1%	-	1%
Number of Responses	92	187	351	166
Code Total	198	292	500	262

U-69 In your opinion, what is the purpose of youth concerts?
T-56
R-52

	U	T	R
Educational in music	26%	29%	27%
Educational in student's own social responses with others	6%	5%	5%
Enrichment, fosters appreciation for good music	38%	34%	42%
To enjoy music and increase concert attendance	5%	5%	4%
Stimulate interest in music as an amateur or professional	9%	11%	5%
Recruitment for future concert audiences	4%	4%	6%
Exposure to the live performance	11%	13%	10%
Other	1%	-	1%
Number of Responses	229	444	374
Code Total	198	292	262

U-70 Are these goals
T-57 being achieved in
R-53 the current youth concert situation?

	U	T	R
Yes	1%	79%	90%
No	14%	15%	6%
Sometimes	5%	5%	4%
Other	2%	2%	1%
Number of Responses	148	233	231
Code Total	198	292	262

U-71 If not, please elaborate.
T-58
R-54

	U	T	R
Insufficient number of concerts	29%	25%	4%
Inadequate variety of programs	-	9%	4%
Very few attend concerts	29%	9%	22%
Lack imagination	8%	9%	11%
Lack of orchestra preparation	4%	3%	7%
Lack of understanding of audience appeal	13%	16%	22%
Inadequate student preparation	4%	16%	-
Inadequate post-concert follow-up	-	13%	7%
Other	13%	-	22%
Number of Responses	32	24	27
Code Total	198	292	262

APPENDIX B

STUDENT OPINION ON YOUTH CONCERTS - Questionnaire Code N

(Note: Not all students responded to all questions)

Responses	Junior high school	Senior high school	Total
Number of student respondents. . .	37	223	260
Number of different schools. . . .	2	6	8
No.of different cities represented	--	--	7

Youth concert attendance

Number having attended youth concerts	207
Number of years having attended youth concerts:	
Average number of years attended	4.0 (yrs)
Range in " " " "	10.0
Median " " " "	4.5
Mode " " " "	6.0

General response to youth concerts

Positive reaction	89%
Some reservations or outright rejection	11%

Enjoyed the most at youth concerts	No. of answers received
Variety of music played	31
Music involving a soloist	30
Classics	20
Contemporary music	14
Seeing someone my own age perform	10
Broadway show tunes	6
String numbers	5
Vocalists as part of the program	3

Miscellaneous responses included quality of performance, specific compositions, types of programs.

Enjoyed the least at youth concerts

Longer pieces	32
Slow, heavy music	26
Very modern music	13
Conductor talking down to the audience	12
Some solos	10

Miscellaneous responses included opera, difficulty of staying awake, etc.

If you were given the chance to plan youth concerts, what would you suggest? (Most frequently mentioned items)

Well-rounded programs of classics and contemporary	34
More familiar tunes with movements	30
Shorter, lighter pieces	28
More soloists	21
More contemporary music	21
Program introducing jazz	16
Separate concerts for high school students	14
No changes in present programs are necessary	14
More explanation of music before it is played	12
More frequent concerts	11
More show tunes	10
A good narrator	9
Instrument demonstrations	8
More student participation	3

Do you attend any of the orchestra's regular subscription concerts?

Yes	101
Sometimes	1
No	144

If so, do you prefer youth or adult concerts and why?

a.	Youth concerts	31
	They have more appeal for younger people	17
b.	Regular subscription concerts	77
	Because complete compositions are played	17
	Programming is less general and more specific	10
	Youth concerts geared to too low a level	15
c.	Both have their place	12

Concert preparation and follow-up

Received by	162	None received by. . . .	91
Student rating of value of preparation:			
Very valuable	68	Makes no difference . .	13
Somewhat helpful.	88	Worthless	5
Number participating in post concert activity in classes			132
Consisting of: Discussions			114
Written report.			22
Replaying concert music .			5
Miscellaneous answers . .			7

Profile of music activities of the student respondents

Instruments played:

Orchestral strings	44
Woodwinds	39
Brasses	24
Keyboard	114
Guitar	24

(some played several)

Ensemble participation:

Concert band	31
Marching band	11
Stage band	13
Orchestra	55
Rock 'N Roll band. . .	1
All-city groups	7
Small ensembles . . .	19
School choir	150
Glee club	10
Church choir	22

Appendix B

CODE Q 54 Respondents
GENERAL ADMINISTRATORS AND SUPERVISORS

Interview Questions		
1. In what ways are you involved in youth concerts?	Attend concerts	12
	On principal's committee.	9
	No direct connection.	10
	Involved with mechanics	8
	Member of orch. bd. of directors.	3
	Federal project involvement	2
2. Generally speaking, are you satisfied with the existing arrangements between orchestra and schools?	Yes...34 Not completely...3	No...1
3. Do you make arrangements for youth concert preparation for students who do not receive music instruction as a part of their school work?	Yes...3	
4. Is it possible to provide it?	Yes...1	No...32
5. In what ways can the student be effectively involved in planning and presentation of youth concerts?	More student participation as players and soloists 8	
	More student audience participation.6	
	Use student opinions and interest 3	
	Assembly planning. 3	
	Skits to teach manners 1	
6. Are you satisfied with audience control at concerts?	Yes...33	No...2

CODE S 61 Respondents

MUSIC ADMINISTRATORS AND SUPERVISORS

Wrote preparatory materials. 13
On orchestra bd. of directors and/or youth concert planning and evaluation committee 8
Planning of youth concerts 9
Attended concerts 5
Involved in presentation, supervision (4 each) . . . 4
Involved in program selection 3
Played in orchestra 2

Yes...17 Not completely...9 No...4

Reasons:

Excellent cooperation 8
Materials come too late 5
Schools and orchestra should work together. Orchestra should assume more responsibility in doing program notes and thematic notation 5
Music educators don't have enough voice in things. . 2

Yes...3 Not sure...2 No...8

- -

Use as soloists 7
Have students sit in with orchestra 7
Listen to student opinions and evaluations 6
Instrument demonstrations, planning ideas 6
Use a student chorus 4

Yes...23 Sometimes...2 No...2

Explanation

Children well prepared 6
Supervision is good 6

CODE Q

Interview Questions	GENERAL ADMINISTRATCRS AND SUPERVISORS
7. Do existing student post-concert activities serve a useful purpose?	Yes...17 Don't know... 1
8. Do you have joint evaluation sessions with the symphony orchestra?	Yes... 3 No.....28
9. Do you have school staff evaluation sessions?	Yes...12 Not completely...3 No...1 Results (3 answers given) Evaluate concert preparation Discuss level of the music (too high) Generally positive
10. Are there any aspects of your youth concert program that are particularly effective?	Yes...15 No...3 What are they? Good programming, performance, explanations. . . . . 8 Exposure to the orchestra instruments . . . . . 4 Student participation. . . . . 4 Ensemble visits to the schools . . 2
11. What is the purpose of youth concerts?	Hear good music, balanced learning experience, educational activity. 26 Cultural exposure . . . . . 10 To learn the instruments . . . . 6 To learn good behavior 2

CODE S 61 Respondents

MUSIC ADMINISTRATORS AND SUPERVISORS

Yes...10 Don't know...10 No... 0

Suggestions for improvement

More discussion 5
More follow-up and general activity. 7
Write letters to conductor 3

Yes...16 Sometimes...6 No... 17

Results

Fruitless, orchestra does what it wants 3
Make detailed arrangements 2
Good, conductor open to suggestions 1
Sometimes orchestra takes suggestions 1

Yes...4 Sometimes...4 No... 28
Don't know...1

Yes...23 No... 5

What are they?

Planning, transportation and mechanical details. . 7
Student soloists 6
Fact that we have them in the orchestra's concert hall 4
Program content 3
The conductor 3
Definite part of mus. ed. curriculum 2
History extends well over 10 years 2

Cultural exposure to good music 12
The live, visual experience. 8
Educational 6
Recruitment of future concert audiences 6
Motivate instrumental students 4
Just a social experience because there is not enough preparation done 2

Are the goals being achieved?

Yes. . . . . 17 No. 3
Sometimes . . . . . 5 Don't know . 2

Not enough students attend 4
Achieved but only for those attending 3

APPENDIX

MUSIC EDUCATION POLICY LEVEL INTERVIEWS (Code O) 30 Respondents

Selected Data:

Questions	Responses
1. In what ways have you been or are you involved in youth concerts?	Have attended concerts . . . 10 No direct involvement. . . . 6 Own children attend youth concerts . . . . . 2 Serve on orchestra board of directors. 1
2. How much responsibility do you feel school system should assume in financing of youth concerts?	Moderate commitment . . . . 8 None . . . . . 2 Complete responsibility. . . 1 Depends upon the circumstances . . . . . 1 Completely for ensembles in schools, but none for music hall concerts. . . 1
3. Is this an expense that should be included in yearly school budget?	Yes . . . . . 11 No 0
4. Why do you feel this way?	School should take the initiative. Should be included - a cultural experience. It is not top priority. Sponsors should pick up the deficit. We have legal problems.
5. Do you receive requests for financing youth concerts?	Yes... 7 Don't know . . . 2 No ... 8 Can't answer . . 2
6. Who makes these requests?	Orchestra . . . . . 3 Individuals . . . . . 1 Principals and parents. . . 1
7. If school-owned buses are used to transport students to and from concerts, who should pay the costs?	School ....3 PTA . . . . 1 Students....1 School and students . . 1
8. Is there a school policy covering presentation of youth concerts on school time?	Yes . . . . . 9 No 4

9. What is the policy?	Children aren't excused. Permission given from the central office. Permission from home. Children are excused (2) Children are excused but admission fees prohibited. Handled through community relations committee.
10. Are you familiar with the music played at youth concerts?	Yes .....14 No .....6 Slightly 1
11. Are you satisfied that the music being played is chosen mainly for the benefit it can bring students in the audience?	Yes.....9 No..... 1
12. Is the publicity and promotion of the concerts presented by the symphony musicians adequately handled?	Yes.....13 No..... 2 Don't know 2
13. In your opinion, what is the purpose of youth concerts?	Cultural exposure ..... 9 To develop lasting appreciation of music 5 To build future audiences..... 2 To enhance individual understanding..... 1 Community service..... 1
14. Are these goals being achieved in concert programs now in operation?	Yes..... 9 No 0
15. What direction would you like to see the youth concert program take in the future?	More concerts..... 8 Improvements in mechanics of presenting concerts..... 3 More student participation..... 2 Bring orchestra to the high schools..... 2

APPENDIX B

GENERAL ADMINISTRATORS AND SUPERVISORS (Code Q) 54 Respondents

Additional Selected Data From Interviews

1. Do you feel that the present youth concerts are a valid use of school time?
   Yes ... 52 No ... 1

   Explanation
   Serve as good educational purpose 9
   Generally satisfied 3
   General disapproval 1

2. Are you satisfied with the arrangements that exist to finance concerts?
   Yes ... 22 No ... 0 Partly satisfied ... 0
   Not familiar with this 1

   Explanation
   Concerts should be free ... 4 All students can pay ... 2

3. When concerts are held during the school day, are transportation arrangements generally satisfactory?
   Yes ... 15 No ... 1 Sometimes ... 1

4. Are safety factors associated with the youth concerts properly taken care of?
   Yes ... 20 As far as I know 3

5. Are health and personal needs adequately provided for at concerts?
   Yes ... 16 As far as I know 3

6. Do you feel that it is necessary to teach students anything about the music to be played on a concert program before he hears it?
   Yes ... 30 No ... 3 Sometimes ... 1

   Explanation
   Concerts educational as well as entertainment 6
   Adds to enjoyment and understanding of music 16
   Helpful, but not necessary 3

7. Are you familiar with the concert preparation of the students?
   Yes ... 34 No .... 4 There was none ... 2

8. What is your assessment of the effectiveness of student concert preparation?

Very effective ...	9	Not too effective ...	2
Effective	13	Ineffective	3
		Don't know	3

9. Have you had any experience with people other than school employees preparing the children before a concert?

Yes ... 1 No ... 32

10. Do you think that radio and/or television can be used effectively in the total youth concert situation?

Yes ... 13 No ... 4 Possibly ... 6

Explanation

Can be used in concert preparation	5
Can't replace teacher	1
Too many other things to do	1
Televise programs for students who can't go....	1
Records are sufficient	4

11. In your position, what reactions have you experienced from the following people regarding youth concerts?

	Favorable	Not Evident	Unfavorable
Students	24	-	-1 Preferred Band
Teachers	25	-	*4
Parents	18	1	3
Other administrators...	10	-	**8

* Youth concerts mean too much work -1
Teachers were disinterested or non-commital ..... -3

** Poor transportation ..... -2
Saturday concerts ..... -2

12. What might be done to improve the actual presentation of the youth concerts played by the symphony orchestra and its smaller components?

Continue them and increase the number of concerts...	8
Better programming	3
Arrange to have more children attend	3
Give in-school concerts	2
Arrange for better transportation	2

APPENDIX B

MUSIC ADMINISTRATORS AND SUPERVISORS (Code S) 61 Respondents

Additional Selected Data From Interviews

1. Do any persons on your staff work exclusively on youth concerts?
   Yes ... 0 No ... 29

2. Are you familiar with material used to prepare students for youth concerts?
   Yes ... 25 No ... 0

3. From your vantage point, can you suggest improvements in this preparatory material?
   Teacher should have a hand in writing it to gear it for children: 4
   Thematic materials should be clearly printed: 2
   Have themes on tape:..... 2
   Get the materials sooner: 2

4. Have you had any experience with people other than school personnel preparing students before a concert?
   Yes ... 4 No ... 28 Only on program notes 2

   Who were they?
   Opera cast ... 1 Ladies from orchestra 1
   A mother 1

5. What is taking place as far as student post-concert activities are concerned?
   Nothing :..... 11
   Some follow-up, language arts activity, discussion on an individual teacher basis:..... 10
   Children write letters, thank you notes to conductors: 7
   Not too much activity:..... 6
   Student Evaluation, opinions, quiz: 2

6. Does the location of the concert seem to have any effect on the educational value of the concert performance?
   Yes ... 21 No ... 7

   Explanation
   Concert hall better atmosphere than school: 17
   Would like to see concerts held in the schools so there are no transportation problems and all students can attend... 14
   Smaller groups create informal atmosphere and familiarity with instruments and music: 14
   Some financial problems would be alleviated by having concerts in schools:..... 14

7. As a general rule, are you satisfied that the music played on these youth concert programs is suitable for the age-level of students attending?
   Yes ... 27 No ... 3 Not always 11

8. Would you care to comment on programming and program order?
   Play familiar music 3
   The music is sometimes over their heads... 2

9. Does the use of a central theme or topic for a program seem to be an effective device from the standpoint of student receptiveness?
   Yes ... 17 No ... 2

   Explanation
   Good teaching device 12
   We've had them, but they're not really necessary 10
   Difficult to do - no time to develop 6

10. Do the youth concert programs actually carry out these stated themes?
   Yes ... 18 Sometimes ... 5

11. Would you rather have a program announced instead of using printed programs?
   Yes ... 24 No ... 3 Use both ... 6

12. Have any particular problems arisen over the narration or speaking from the stage during concerts?
   Conductor's accent creates problems or delivery unappealing 5
   Some small ensemble leaders used first names. We feel children should learn social amenities and become accustomed to using the proper title, such as Mr. and not Joe..... 1
   Narrator's comments are too long 2
   Conductor causes problems by the way he asks questions 2

13. Has the orchestra performed youth concerts with augmenting groups such as choruses and ballets?
   Yes ... 10 No ... 8

14. How have they been received?
   Very well ... 10

15. What is your reaction to such extra-musical devices as puppets, cartoonists and larger-than-life animated figures being used in youth concerts?

Not appropriate for a concert	5
Good	5
Should have music written for it to be effective	3
Not necessary	2

16. In your opinion, is the quality of performance generally what you might expect from the symphony orchestra musicians?

Yes ... 32 No.... 2

17. What might be done to improve the actual performance of youth concerts played by the symphony orchestra and its smaller ensembles?

More rehearsal time	5
Give instrument demonstrations at concert hall...	2
Don't program lengthy selections	2

18. Further comments:

Bring the orchestra to the school more often ...	5
Money to present concerts is a problem	4
Need more ensembles in the classroom. Wonderful experience	2
Start concerts in lower grades and carry them through the high school	2
Orchestra and school should work together for children's benefit!	2
Use shorter pieces in the program	2

APPENDIX B MUSIC EDUCATION PERSONNEL-PROFILES

Profiles of Respondents' Music Training and Participation, and Teaching Responsibilities

ELEMENTARY CLASSROOM TEACHER: 502 respondents in 13 cities

Music Training and Participation

Almost all had taken a music course in teacher training
20% took a music major or minor
75% had studied voice or an instrument
75% had participated in vocal or instrumental ensembles at some time in their lives
30% had attended youth concerts as children, and
93% of the group considered them to be a positive influence

Teaching Responsibilities and Experience

42% had taught from 1-10 years in present school system
67% were teaching in grades 4-6
11% were working with exceptional children
52% were involved in youth concert preparation

Music Study Areas Having Greatest Influence Upon Teachers When They Were Students in Public Schools

21% instrumental study (not keyboard)
30% keyboard instrument study
36% vocal study
31% general classroom music in grades K-6
16% general music in grades 7-9
30% music appreciation and theory in grades 10-12
10% combinations of any 3 of the above categories

14% reported no influence from any of the above studies

Youth Concert Background of the Teachers during Their Childhood

30% (150 individuals) had been exposed to youth concerts and 93% of this group (140 individuals) considered youth concerts to be a positive influence

The youth concert exposure of the 150 individuals came through the following ways:

74.00% through live concert attendance
11.00% through live concert attendance and TV programs
1.23% through live concerts, TV and radio programs
62.00% through TV programs only
12.90% through radio programs only

ELEMENTARY CLASSROOM MUSIC SPECIALISTS: 262 respondents in 14 cities

Teaching Responsibilities

69% taught in grades 1-6. The remainder also taught at the secondary level
20% of 118 respondents functioned in 1 school as building music teachers, 44% covered 2 schools, and 25% covered 3. 10% covered from 4 to 9 schools.
52% of 250 respondents reported regular classroom teacher having some degree of responsibility for teaching of music.
45% of 132 respondents depended upon classroom teacher in varying degrees to prepare their classes for youth concert attendance. 86% of this percentage were, by and large, satisfied with teacher preparation.
Music Classes - generally 40 minutes in length, meeting on an average of 2 times a week.

Youth Concert Responsibilities

7.0% involved in writing concert preparation materials
98.6% handling concert preparation of students

INSTRUMENTAL SPECIALISTS: 292 respondents in 17 cities

Number of Years of Teaching

15% 1-5 years
24% 6-10 years
34% 11-20 years
27% over 20 years

Major Performing Instruments Most Frequently Mentioned

85 individuals - strings
87 " - woodwinds
21 " - brasses
6 " - percussion
14 " - keyboard

62 " - violin
56 " - clarinet
44 " - trumpet
27 " - trombone

Continued on next page

INSTRUMENTAL SPECIALISTS (Continued)

Performing Activities

30% major performance area was strings
12% were currently playing in orchestra being studied in respective cities
21% had played in orchestra under study in respective cities

Teaching responsibilities were distributed throughout the elementary and secondary areas.

100% taught string instruments
20% taught only string instruments
65% taught band
53% taught orchestra

SECONDARY VOCAL TEACHERS: 198 respondents in 14 cities

Major performance area

51% keyboard - major performance area
36% voice - major performance area
14% instruments - major performance area

Taken as a group, the secondary vocal teachers were much less active in music ensembles since college than were the instrumentalists.

Teaching responsibilities

92% taught general music
76% worked with choral groups
81% taught one or more junior high grades (7-9)
34% taught high school grades (10-12)
76% had taught more than 5 years

Type of classes taught other than vocal music

87% general music
18% music appreciation
6% theory
3% humanities
11% instrumental music and other subject areas

Total years in teaching

17% 1-5 years	34% 10-20 years
22% 6-10 years	23% over 20 years

COMPARISON OF VOCAL AND INSTRUMENTAL TEACHERS' PARTICIPATION IN MUSICAL ORGANIZATIONS SINCE GRADUATION FROM COLLEGE

Musical Organizations	Percentage of Respondents Who Participated: Secondary Vocal Specialists	Instrumental Specialists
Symphony orchestras	7.5	71.8
Theater or opera orchestra	2.1	48.6
Concert bands	2.2	64.3
Dance bands	3.9	64.3
Marching bands	---	5.7
Chamber groups	8.4	52.5
Opera chorus or solo	10.0	2.5
Chorus - glee clubs	26.6	5.0
Church choirs	26.3	---
Others, combinations	14.9	---
None	3.3	---

GENERAL ADMINISTRATORS AND SUPERVISORS - Musical Background and Experience

Type of music study and/or participation involved	Number of persons involved
Music study and training	
College courses	
Music appreciation	21
Music for elementary teachers	11
Other music courses	8
Music minor	4
Music major	4
Voice study	10
Instrumental study	28
Strings	5
Woodwinds	4
Brasses	6
Percussion	2
Keyboard	21
Music teaching experience	
Public school teaching	2
Conducts school choir	1
Private teaching	1
Music performance experience	
Elementary instrumental participation	2
Secondary band, orchestra, chorus	16
College band, orchestra, chorus	10
Community band, orchestra, chorus	2
Church choir member	10
Solo vocal work	4
Organist and choir director	1
Professional playing	4
Other activity	
Member of board or committee of musical group	4
Attend concerts regularly	5
No academic music training in college (3 of the above had extensive applied music backgrounds)	14

Total of 54 respondents

APPENDIX C

TABLE NO. 6

MUSIC EDUCATION PERSONNEL - QUESTIONNAIRES RECEIVED AND INTERVIEWS HELD IN 20 STUDY CITIES

Cities in order of population High - Low	CODES N	O	P	Q	R	S	T	U	V
DETROIT	49	1	2	3	36	4	41	32	0
BALTIMORE	0	0	0	3	35	7	28	37	44
CLEVELAND	0	2	1	2	45	6	30	26	48
SAN FRANCISCO	0	2	0	2	0	4	0	0	0
NEW ORLEANS	0	0	0	0	0	0	0	0	0
PITTSBURGH	0	3	1	0	25	4	6	0	33
SEATTLE	29	1	0	6	9	6	26	18	26
CINCINNATI	48	3	0	3	20	2	16	6	0
COLUMBUS	33	2	0	0	3	2	27	17	32
SACRAMENTO	0	2	1	3	0	2	17	0	39
SALT LAKE CITY	50	2	0	6	0	2	19	15	45
PROVIDENCE	0	1	0	3	15	5	8	0	55
SPOKANE	8	2	0	5	5	4	9	10	0
HARTFORD	0	1	0	0	7	2	0	0	0
NEW HAVEN	13	0	0	0	0	0	5	7	0
EVANSVILLE	30	3	0	2	25	4	21	3	37
CHATTANOOGA	0	2	0	5	9	2	11	12	38
PASADENA	0	2	0	4	0	2	7	6	29
WINSTON-SALEM	0	0	0	5	17	1	14	7	27
SARASOTA	0	1	0	2	11	2	7	2	47
TOTALS	260	30	5	54	262	61	292	198	500

Cities Listed in order of population, high to low	Corporate Population	Metropolitan Area Population	Percent of Corporate Population		Major Poverty Concentrations in Metropolitan Areas	
			Non-white	Negro	No. of poverty areas	No. of persons in poverty areas
1. Detroit	1,670,144	3,762,360	29.2%	28.9%	2	637,000
2. Baltimore	939,024	1,727,023	35.0%	34.7%	3	532,000
3. Cleveland	810,858 ('65)	1,971,000 ('65)	28.9%	28.6%	1	305,000
4. San Francisco	740,316	2,648,762	18.4%	10.0%	3 (includes Oakland)	393,000
5. New Orleans	627,525	907,123	37.4%	37.2%	1	529,000
6. Pittsburgh	604,332	2,405,435	16.8%	16.7%	10	591,000
7. Seattle	557,087	1,107,213	8.4%	4.8%	1	63,000
8. Cincinnati	502,550	1,268,479	21.8%	21.6%	3	296,000
9. Columbus	471,316	828,000 ('65)	16.6%	16.4%	1	148,000
10. Sacramento	237,712 ('64)	742,000 ('65)	12.7%	6.3%	1	47,000
11. Salt Lake City	189,454 ('65)	447,795	2.1%	0.8%	1	25,000
12. Providence	187,061	735,000 ('64)	5.8%	5.4%	3	160,000
13. Spokane	181,608	278,333	2.5%	1.3%	1	23,000
14. Hartford	162,178	549,249	15.5%	15.3%	1	53,000
15. New Haven	151,000 ('65)	303,400	14.9%	14.5%	1	50,000
16. Evansville	141,543	222,890	6.6%	6.6%	N.R.	
17. Chattanooga	130,009	283,169	33.2%	33.2%	2	157,000
18. Pasadena	116,407	6,918,300	15.4%	12.5%	N.R.	
19. Winston-Salem	111,135	189,428	37.1%	37.1%	N.R.	
20. Sarasota	34,083	76,895	15.6%	15.6%	N.R.	
High	1,670,144	6,918,300	37.4%	37.2%	10	637,000
Low	34,083	76,895	2.1%	0.8%	1	23,000

Population Figures: World Almanac, 1967 Edition; U.S. 1960 Census unless later census indicated by year
Other Data: Sources - County-City Data Book, 1967; OEO Community Profiles (Office of Economic Opportunity; Reports from individual school systems
Poverty areas are designated by OEO only for communities having metropolitan areas of 250,000 or greater

APPENDIX D

CHART NO. 3

SOCIO-ECONOMIC DATA ON TWENTY STUDY CITIES

Annual Median Family Income		Annual per pupil expenditure for city public schools	City public school enrollment	Median number school years completed by city residents of age 25 yrs. or over
For county population	For city population			
$7,357	$6,069	N.R.	300,000	10.0 years
$5,659	$5,659	$532	195,843	8.9 "
$6,943	$5,935	$481	155,026	9.6 "
$6,687	$6,717	$603	106,191	12.0 "
$5,470	$4,807	$349	105,716	9.0 "
$6,470	$5,605	N.R.	78,000	10.0 "
$6,960	$6,942	$621	95,417	12.2 "
$6,666	$5,701	$482	88,391	9.7 "
$6,556	$5,982	$410	105,417	11.2 "
$6,968	$6,943	$649	57,875	12.1 "
$6,265	$6,135	$462	37,319	12.2 "
$5,779	$5,069	$567	26,680	9.8 "
$5,991	$6,044	N.R.	34,000	12.1 "
$7,054	$5,990	$659	26,016	9.6 "
$6,836	$5,864	N.R.	N.R.	10.1 "
$5,922	$5,299	$521	33,139	10.2 "
$5,726	$4,438	$373	27,163	9.2 "
$6,993	$6,922	$694	44,330	12.4 "
$6,370	$5,317	$409	47,922	10.6 "
$4,532	$4,889	$539	18,429	12.0 "
$7,357	$6,943	$694	300,000	12.4 "
$4,532	$4,438	$349	18,429	8.9 "

APPENDIX H

CHART NO. 4

MUSIC EDUCATION DATA - GRADE STRUCTURE, MUSIC DEPARTMENT ADMINISTRATION

(Note: See Chart for School Enrollment and Per Pupil Expenditure)

CITIES Listed in order of population; high to low	GENERAL GRADE STRUCTURE P - Pre-school K - Kindergarten Grades - 1 - 12, Junior College	NUMBER OF MUSIC ADMINISTRATIVE AND SUPERVISORY PERSONNEL
DETROIT	P-K-6-3-3	4
BALTIMORE	P-K-6-3-3-2	10
CLEVELAND	P-K-6-3-3	9
SAN FRANCISCO	K-6-3-3-2	5
NEW ORLEANS	P-K-6-3-3	5
PITTSBURGH	P-K-6-3-3	7
SEATTLE	P-K-6-3-3-2	7
CINCINNATI	P-K-6-3-3	2
COLUMBUS	P-K-6-3-3	2
SACRAMENTO	K-6-3-3	2
SALT LAKE CITY	P-K-6-3-3	2
PROVIDENCE	P-K-6-3-3	2
SPOKANE	6-2-4	4
HARTFORD	8-4	1½
NEW HAVEN	K-6-3-3	N.R.
EVANSVILLE	8-4	4
CHATTANOOGA	6-3-3	1
PASADENA	P-K-6-3-3-2	3
WINSTON-SALEM	6-3-3	1
SARASOTA	6-3-3	1

N.R. - No Report

Cities listed in order of population, high to low	Number of Schools: Elementary Schools	Number of Schools: Elem.-Junior High Schools	Elementary Classroom Music Specialist: Number of:	Elementary Classroom Music Specialist: Av. No. of schools per ECM specialist	Elementary Classroom Music Specialist: Grades served by ECM specialist	Classroom Music Lessons: Av. No. per week per child	Classroom Music Lessons: Av. No. of minutes per lesson	Radio, general room instr
DETROIT	161	63	210	1	4-6	2	50	Both
BALTIMORE	145	7	55	3	K-6	1 every 2 wks	30	Both
CLEVELAND	135	3	74	2	4-6	2	40	Both
SAN FRANCISCO	98	0	3 supv	0	K-6	0	100 Gr.1-4 60 Gr.4-6	No
NEW ORLEANS	88	0	7	3--rest on call	(K-6)	0	60/wk	TV
PITTSBURGH	60	29	86	1	K-6	2 prim., 3 int.	40	No
SEATTLE	86	0	20 full-time	0	varied	Daily to less often	25	TV
CINCINNATI	70	1	51	1+	4-6	2 + 3	35	No
COLUMBUS	118	2	8	0	varied	2 or 3 wks/yr	(30)	Yes
SACRAMENTO	57	0	0	0	4-6	0	0	Radi
SALT LAKE CITY	41	0	0	1	5-6	5	20-35	No
PROVIDENCE	42	0	14	2-3	K-6	1	30	No
SPOKANE	42	7	17	2-3	4-6	2	30	N.R.
HARTFORD	0	24	31	1-2	(1-6) 7-8	1-2	15-30 (45 Gr.7-8)	No
NEW HAVEN	N.R.	N.R.	N.R.	N.R.	N.R.	N.R.	N.R.	N.R.
EVANSVILLE	6	31	37	1	5-8	Alt. days	40	Radi
CHATTANOOGA	29	2	9 + TV	1 for each of 9 schools	1-6 for 9 schools	2	30	TV
PASADENA	28	0	2	(14)	P-K-6	varied	varied	Radi
WINSTON-SALEM	42	0	20	2	1-6	1	30	No
SARASOTA	15	1 Gr.6-9	14	1	1-6 varied	2	32	No

N.R. - No Report
* - Winston-Salem: includes secondary schools
( ) - Estimated

IC LESSONS Av. No. OF MINUTES PER LESSON	RADIO/TV FOR GENERAL CLASS-ROOM MUSIC INSTRUCTION	INSTRUMENTAL SPECIALISTS NUMBER OF:	Av. No. OF INSTRU-MENTAL MUSIC LESSONS PER WEEK PER CHILD	LOWEST GRADE FOR BEGINNING INSTRU-MENTAL INSTRUCTIONS	Av. No. OF S PER INSTRUM SPECIALIST
50	Both	71	5	4	2
wks 30	Both	32½	varied	4 strings; 5 winds	1½
40	Both	25	4	4	2
100 Gr.1-4 60 Gr.4-6	No	15	5½	5	2
60/wk	TV	22	4	4	1½
3 int. 40	No	19	5-8	4	1
25	TV	32	3	4	2
n					
35	No	4 + 18 fee	5	4	2
s/yr (30)	Yes	30	4	5	2
0	Radio	26	4+	4	1-2
20-35	No	17	4	4	2
30	No	(11)	5-6	3 strings; 4 winds	1
30	N.R.	8	7-16	3 strings; 5 winds, perc	2
15-30 (45 Gr.7-8)	No	7	2+	5	1
N.R.	N.R.	N.R.	N.R.	N.R.	N.R.
40	Radio	17	2	5	2
30	TV	12	2	4 strings; 5 winds	2
varied	Radio	5	5-6	4 strings; 5 winds	2
30	No	*34	N.R.	5	1
32	No	4	3+	6 strings; 7 winds, perc	2

APPENDIX H

CHART NO. 5

MUSIC EDUCATION DATA - ELEMENTARY LEVEL

INSTRUMENTAL SPECIALISTS NUMBER OF:	AV. NO. OF INSTRUMENTAL MUSIC LESSONS PER WEEK PER CHILD	LOWEST GRADE FOR BEGINNING INSTRUMENTAL INSTRUCTION	AV. NO. OF SCHOOLS PER INSTRUMENTAL SPECIALIST
71	5	4	2
32½	varied	4 strings; 5 winds	1½
25	4	4	2
15	5½	5	2
22	4	4	1½
19	5-8	4	1
32	3	4	2
4 + 18 fee	5	4	2
30	4	5	2
26	4+	4	1-2
17	4	4	2
(11)	5-6	3 strings; 4 winds	1
8	7-16	3 strings; 5 winds, perc	2
7	2+	5	1
N.R.	N.R.	N.R.	N.R.
17	2	5	2
12	2	4 strings; 5 winds	2
5	5-6	4 strings; 5 winds	2
*34	N.R.	5	1
4	3+	6 strings; 7 winds, perc	2

ITIES LISTED IN ORDER OF POPULATION, HIGH TO LOW	NUMBER OF SCHOOLS JUNIOR HIGH SCHOOLS	 ELEMENTARY-JUNIOR HIGH SCHOOLS	 JUNIOR-SENIOR HIGH SCHOOLS	NUMBER OF TEACHERS VOCAL AND GENERAL MUSIC TEACHERS	 INSTRUMENTAL TEACHERS	GENERAL MUSIC RE-QUIRED	 NUMBER OF CLASS MEETINGS PER WEEK	VOCAL AND INSTRUMENTAL MUSIC NUMBER OF CLASS MEETINGS PER WEEK PER CHILD	ACADEMIC MUS CLASSES OFFERED
DETROIT	41	63	7	71	31	7-8	2 + 3	V-5, I-5	None
BALTIMORE	25	7	5	57	19	7	1	V- 2-5 I- 2-5	Gen.Mus
CLEVELAND	24	3	4	31	32	7-8	2 for 1 sem.	V-3 or 5, I-5	None
SAN FRANCISCO	15	0	0	23	27	7	5 for 1 sem.	V-5, I-5	Humanit
NEW ORLEANS	20	0	1	27	24	none	-----	V-5, I-5	None
PITTSBURGH	9	29	7	19	13	7-8	3	V- 2-5, I- 3-5	None
SEATTLE	17	0	1	45	11	7	2 + 3	V-5, I-5	Music S Gr. 8-9
CINCINNATI	13	1	5	23	22	(7)	2 + 3	V-2½ or 5 I-2½ or 5	Gen.Mus
COLUMBUS	22	2	2	24	29	7	(2)	V-2 or 5 I-2 or 5	Gen.Mus
SACRAMENTO	12	0	0	12	21	Art or Music	Alt. Weeks	V-5, I-5	None
SALT LAKE CITY	12	0	0	26	12	7-8	(5)	V-5, I-5	None
PROVIDENCE	8	0	0	11	(11)	7-8	2	V-2, I- 3-5	Gen.Mus
SPOKANE	6	7	0	12	5	7-8	Alt. Days	V-2½ or 5, I-5	None
HARTFORD	0	24	0	*	*	7-8	2	V-2 or 3 I-2	None
NEW HAVEN	4	N.R.	0	N.R.	N.R.	N.R.	N.R.	N.R.	N.R.
EVANSVILLE	0	31	0	*	*	7-8	Alt. Days	V-5, I-5	None
CHATTANOOGA	9	2	1	12	13	7	2 for year 5 for sem.	V-2 or 5 I-5	None
PASADENA	5	0	0	9	5	7	5 for 1 sem.	V-5, I-5	None
WINSTON-SALEM	14	0	1	20	**34	7	2 + 3	V-2½, I-5	Fine Ar
SARASOTA	3	1	1	7	9	7-8	Alt. Days	V-2½ or 5, I-2-5	None

N.R. - No Report
* - Hartford, Evansville: included in figures for Elementary Level
** - Winston-Salem: includes elementary and secondary teachers
*** - Chattanooga: includes 1 school, grades 1-12

() - Estimated
V. - Vocal
I. - Instrumental

C UMBER OF LASS EETINGS ER WEEK	VOCAL AND INSTRUMENTAL MUSIC NUMBER OF CLASS MEETINGS PER WEEK PER CHILD	ACADEMIC MUSIC CLASSES OFFERED	NUMBER OF SENIOR HIGH SCHOOLS	NUMBER OF TEACHERS VOCAL TEACHERS	 INSTRUMENTAL TEACHERS	ACADEMIC MUSIC CLASSES OFFERED
2 + 3	V-5, I-5	None	20	35	31	Elements of Music, Harmony, Fine Arts Adventure
1	V- 2-5 I- 2-5	Gen.Mus., Gr.8-9	14	31½	12½	Theory, Applied, Humanities, Appreciation in selected schools
r 1 sem.	V-3 or 5, I-5	None	14	14	15	Theory, Music Appreciation
r 1 sem.	V-5, I-5	Humanities	11	10	8	Humanities, History, Survey, Theory
-----	V-5, I-5	None	12	17	13	History & Appreciation, Fundamental
3	V- 2-5, I- 3-5	None	8	5	5	Theory and Literature
2 + 3	V-5, I-5	Music Survey Gr. 8-9	11	15	13	Harmony, Special Theory, History, Apprec., Humanities
2 + 3	V-2½ or 5 I-2½ or 5	Gen.Mus.	3	8	10	Theory, General Music
(2)	V-2 or 5 I-2 or 5	Gen.Mus., Gr.8-9	12	12	14	Theory
Alt. Weeks	V-5, I-5	None	5	4	7	Theory, Appreciation, History Arranging
(5)	V-5, I-5	None	4	7	4	Humanities, Harmony
2	V-2, I- 3-5	Gen.Mus., Gr. 9	4	11	--	Music Literature
t. Days	V-2½ or 5, I-5	None	5	5	5	Humanities, Theory
2	V-2 or 3 I-2	None	3	4	5	Music Literature, Appreciation, Theory, Intro. to Music
N.R.	N.R.	N.R.	2	N.R.	N.R.	N.R.
t. Days	V-5, I-5	None	5	4	7	Humanities
or year or sem.	V-2 or 5 I-5	None	***4	5	5	Appreciation, Theory
or 1 sem.	V-5, I-5	None	4	2	4	Music History and Theory, Listenin
2 + 3	V-2½, I-5	Fine Arts-elective in Gr.9	8	20	**34	Music Apprec., Theory
t. Days	V-2½ or 5, I-2-5	None	3	5	7	Theory

() - Estimated
V. - Vocal
I. - Instrumental

APPENDIX H

CHART NO. 6

MUSIC EDUCATION DATA - SECONDARY LEVEL

NUMBER OF SENIOR HIGH SCHOOLS	NUMBER OF TEACHERS: VOCAL TEACHERS	NUMBER OF TEACHERS: INSTRUMENTAL TEACHERS	ACADEMIC MUSIC CLASSES OFFERED	NUMBER OF CLASS MEETINGS PER WEEK ( ) ESTIMATE
20	35	31	Elements of Music, Harmony, Fine Arts Adventure	5
14	31½	12½	Theory, Applied, Humanities, Appreciation in selected schools	2-Music App. 5-others
14	14	15	Theory, Music Appreciation	5
11	10	8	Humanities, History, Survey, Theory	(5)
12	17	13	History & Appreciation, Fundamentals	2-4(Hist), (5)(Fund.)
8	5	5	Theory and Literature	5
11	15	13	Harmony, Special Theory, History, Apprec., Humanities	(5)
3	8	10	Theory, General Music	2+3 or 5
12	12	14	Theory	(5)
5	4	7	Theory, Appreciation, History Arranging	5
4	7	4	Humanities, Harmony	5
4	11	--	Music Literature	(5)
5	5	5	Humanities, Theory	5
3	4	5	Music Literature, Appreciation, Theory, Intro. to Music	(5)
2	N.R.	N.R.	N.R.	N.R.
5	4	7	Humanities	5
***4	5	5	Appreciation, Theory	5
4	2	4	Music History and Theory, Listening	5
8	20	**34	Music Apprec., Theory	5
3	5	7	Theory	5

CITIES Listed in order of population: High to low	SCHOOL GRADES Attending concerts	NUMBER OF Concerts in the series	 Different programs	 Concert exposures per student on which plan is based	COST TO PUPIL Concert admission Single concert price	 Bus fare	CONCERT FINANCE Are education funds used to help finance concert Local or state	 Federal
DETROIT	--	none	--	--	--	--	--	--
BALTIMORE	ss 4-5) all 6)	11	2	1	free	free	yes	--
CLEVELAND	4	8	1	1	45¢	25-50¢	yes	--
	5-6	26	2	2	45¢	25-50¢	yes	--
SAN FRANCISCO	4-6	6	6	1	$1	50-75¢	--	--
NEW ORLEANS	K-6	9	3	3	$1	15¢	--	--
PITTSBURGH	1-3	6	3	3	$1	30¢-$1	--	--
SEATTLE	all 4	4	1	1	free	30¢	yes	--
	5-6	8	2	1	50¢	30¢	yes	--
CINCINNATI	4-6	18	3	3	50¢	25-75¢	--	--
COLUMBUS	--	none	--	--	--	--	--	--
SACRAMENTO	--	none	--	--	--	--	--	--
SALT LAKE CITY	--	none	--	--	--	--	--	--
PROVIDENCE	4-6	16	1	1	free	0-25¢	yes	--
SPOKANE	--	none	--	--	--	--	--	--
HARTFORD	--	none	--	--	--	--	--	--
NEW HAVEN	--	none	--	--	--	--	--	--
EVANSVILLE	--	none	--	--	--	--	--	--
CHATTANOOGA	4-6	8	2	1	free	25-40¢	--	--
PASADENA	--	none	--	--	--	--	--	--
WINSTON-SALEM	--	none	--	--	--	--	--	--
SARASOTA	all 5-6	3	1	1	free	free	--	--

ss - Selected students attend concerts
all- All students in grades designated attend concerts

w.c. - Women's Committee or Association of the o
(2) - Cincinnati sc. ols prepare the materials
the orchestra pays for them.

CONCERT FINANCE		AUDIENCE	PROGRAMMING		MATERIALS		EDUCATI
Are education funds used to help finance concerts?		SUPERVISED by:	Jointly planned by schools & orchestra	Coordinated with school music curriculum	Used for concert preparation	Prepared by:	RADIO O used in concert prepara
Local or state	Federal						
--	--	--	--	--	--	--	--
yes	--	teachers	yes	yes	yes	schools	non
yes	--	teachers and	yes	yes	yes	orch.	non
yes	--	parents					
--	--	teach. & ushers	yes	no	yes	orch.	non
--	--	teach. & w.c.	no	no	yes	orch.	non
--	--	wom. comm.	no	no	no	--	non
yes	--	teachers	yes	no	yes	orch.	non
yes	--	teachers	yes	no	yes	orch.	non
--	--	teachers	yes	yes	yes	schools(2)	non
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
yes	--	teach. & w.c.	yes	yes	yes	orch.	non
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	teachers	yes	yes	yes	orch.	TV
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	teachers	yes	yes	yes	schools	non

ee or Association of the orchestra
ols prepare the materials and
pays for them.

APPENDIX J

CHART NO. 7

CONCERT DATA

ELEMENTARY GRADES ONLY
(1-6)

IN-SCHOOL TIME CONCERTS FOR CITY SCHOOLS

(See also Elementary and Secondary In-school Time Concerts)

CE ISED	PROGRAMMING		MATERIALS		EDUCATIONAL RADIO OR TV used in concert preparation
	Jointly planned by schools & orchestra	Coordinated with school music curriculum	Used for concert preparation	Prepared by:	
	--	--	--	--	--
	yes	yes	yes	schools	none
and	yes	yes	yes	orch.	none
ushers	yes	no	yes	orch.	none
w.c.	no	no	yes	orch.	none
n.	no	no	no	--	none
	yes	no	yes	orch.	none
	yes	no	yes	orch.	none
	yes	yes	yes	schools(2)	none
	--	--	--	--	--
	--	--	--	--	--
	--	--	--	--	--
	--	--	--	--	--
w.c.	yes	yes	yes	orch.	none
	--	--	--	--	--
	--	--	--	--	--
	--	--	--	--	--
	--	--	--	--	--
	yes	yes	yes	orch.	TV
	--	--	--	--	--
	--	--	--	--	--
	yes	yes	yes	schools	none

CITIES Listed in order of population: High to low	SCHOOL GRADES Attending concerts	NUMBER OF Concerts in the series	Different programs	Concert exposures per student on which plan is based	COST TO PUPIL Concert admission Single concert price	Bus fare	CONCERT FINANCE Are education funds used to help finance concerts? Local or state	Federal
DETROIT	10-12	48	N.R.	1	free	--	--	yes
BALTIMORE	ms 7-12	13	2	1	free	free	yes	--
CLEVELAND	10-12	6	2	1	free	none	--	yes
	7-12	6	2	2	60¢	25-75¢	yes	--
SAN FRANCISCO	--	--	--	--	--	--	--	--
NEW ORLEANS	7-12	6	3	3	free	15¢	yes	--
PITTSBURGH	--	--	--	--	--	--	--	--
SEATTLE	9-12	12	1	1	free	none	--	yes
CINCINNATI	7-9	3	3	3	50¢	varies	--	--
COLUMBUS	10-12	6	3	1	free	none	yes	--
SACRAMENTO	--	none	--	--	--	--	--	--
SALT LAKE CITY	7-9 10-12	24	18	1	free (3)	none	(1)	--
PROVIDENCE	10-12	8	1	1	free	none	state	--
SPOKANE	--	none	--	--	--	--	--	--
HARTFORD	--	none	--	--	--	--	--	--
NEW HAVEN	7-9 10-12	14	2	2	free	none	(1)	--
EVANSVILLE	--	none	--	--	--	--	--	--
CHATTANOOGA	--	none	--	--	--	--	--	--
PASADENA	--	none	--	--	--	--	--	--
WINSTON-SALEM	--	none	--	--	--	--	--	--
SARASOTA	--	none	--	--	--	--	--	--

ms - Music students in grades designated
(1) - Funds available to individual schools used but not appropriated for concerts by school board
(2) - Cincinnati schools prepare study materials and the orchestra pays for them
(3) - Schools establish own policy on free vs. admission charge

CONCERT FINANCE		AUDIENCE	PROGRAMMING		MATERIALS		EDUCATIONAL
Are education funds used to help finance concerts?		SUPERVISED by:	Jointly planned by schools & orchestra	Coordinated with school music curriculum	Used for concert preparation	Prepared by:	RADIO OR TV used in concert preparation
Local or state	Federal						
--	yes	teachers	--	yes	none	--	none
yes	--	teachers	yes	yes	yes	schools	none
--	yes	teachers	yes	yes	none	--	none
yes	--	teachers	yes	yes	yes	orch.	none
--	--	--	--	--	--	--	--
yes	--	teachers	no	no	none	--	none
--	--	--	--	--	--	--	--
--	yes	teachers	yes	yes	yes	schools	none
--	--	teachers	yes	yes	yes	schools(2)	none
yes	--	teachers	no	no	no	--	none
--	--	--	--	--	--	--	--
(1)	--	teachers	no	no	none	--	none
state	--	teachers	no	no	none	--	none
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
(1)	--	teachers	no	no	none	--	none
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--

(1) school board

APPENDIX J

CHART NO. 8

CONCERT DATA

SECONDARY GRADES ONLY
(7-12)

IN-SCHOOL TIME CONCERTS FOR CITY SCHOOLS

(See also Elementary and Secondary In-school Time Concerts)

ENCE RVISED y:	PROGRAMMING		MATERIALS		EDUCATIONAL RADIO OR TV used in concert preparation
	Jointly planned by schools & orchestra	Coordinated with school music curriculum	Used for concert preparation	Prepared by:	
hers	--	yes	none	--	none
hers	yes	yes	yes	schools	none
hers	yes	yes	none	--	none
hers	yes	yes	yes	orch.	none
--	--	--	--	--	--
hers	no	no	none	--	none
--	--	--	--	--	--
hers	yes	yes	yes	schools	none
hers	yes	yes	yes	schools(2)	none
hers	no	no	no	--	none
--	--	--	--	--	--
hers	no	no	none	--	none
hers	no	no	none	--	none
--	--	--	--	--	--
--	--	--	--	--	--
hers	no	no	none	--	none
--	--	--	--	--	--
--	--	--	--	--	--
--	--	--	--	--	--
--	--	--	--	--	--
--	--	--	--	--	--

CITIES	SCHOOL GRADES	NUMBER OF			COST TO PUPIL		CONCERT FINANCE	
Listed in order of population: High to low	Attending concerts	Concerts in the series	Different programs	Concert exposures per student on which plan is based	Concert admission: Single concert price	Bus fare	Are education funds used to help finance concerts: Local or state	Federal
DETROIT	ss 5-8	16	8	1	free	55-65¢	--	--
BALTIMORE	--	--	--	--	--	--	--	--
CLEVELAND	--	--	--	--	--	--	--	--
SAN FRANCISCO	1-12	10	3	1	free	none	yes	--
NEW ORLEANS	--	none	--	--	--	--	--	--
PITTSBURGH	4-7	30	5	5	75¢	30¢-$1	--	--
SEATTLE	5-6) 5-9) 7-9)	16	4	1	free	30¢	yes	yes
CINCINNATI	1-12	84	N.R.	1	free	none	--	--
COLUMBUS	--	none	--	--	--	--	--	--
SACRAMENTO	--	none	--	--	--	--	--	--
SALT LAKE CITY	--	none	--	--	--	--	--	--
PROVIDENCE	--	none	--	--	--	--	--	--
SPOKANE	--	none	--	--	--	--	--	--
HARTFORD	all 6-12	16	8	1	free	free	--	--
NEW HAVEN	--	none	--	--	--	--	--	--
EVANSVILLE	all 6-8 ms 9-12	3	1	1	free	25¢	--	--
CHATTANOOGA	--	none	--	--	--	--	--	--
PASADENA	--	none	--	--	--	--	--	--
WINSTON-SALEM	4-9	2	1	1	25¢	25¢	--	--
SARASOTA	--	none	--	--	--	--	--	--

---

ss - Selected students attend concerts
all - All students in grades designated attend concerts
ms - Music students in grades designated attend concerts
(1) - TV Guide for teachers' use prepared by schools

CONCERT FINANCE		AUDIENCE	PROGRAMMING		MATERIALS		EDUCATIONAL
Are education funds used to help finance concerts?		SUPERVISED by:	Jointly planned by schools & orchestra	Coordinated with school music curriculum	Used for concert preparation	Prepared by:	RADIO OR TV used in concert preparation
Local or state	Federal						
--	--	teachers	yes	yes	yes	schools	radio
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
yes	--	teachers	no	--	--	--	none
--	--	--	--	--	--	--	--
--	--	wom. comm.	no	no	yes	orch.	TV(1)
yes	yes	teachers	yes	yes	yes	schools	none
--	--	teachers	no	no	yes	orch.	none
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	teachers	yes	yes	yes	schools	none
--	--	--	--	--	--	--	--
--	--	teachers	no	no	yes	orch.	radio
--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--
--	--	teachers	no	yes	yes	schools	none
--	--	--	--	--	--	--	--

APPENDIX J

CHART NO. 9

CONCERT DATA

COMBINED AUDIENCES OF ELEMENTARY & SECONDARY GRADES (1-12)

IN-SCHOOL TIME CONCERTS FOR CITY SCHOOLS

(See also Elementary Only and Secondary Only In-school Time Concerts)

IENCE ERVISED by:	PROGRAMMING: Jointly planned by schools & orchestra	PROGRAMMING: Coordinated with school music curriculum	MATERIALS: Used for concert preparation	MATERIALS: Prepared by:	EDUCATIONAL RADIO OR TV used in concert preparation
chers	yes	yes	yes	schools	radio
--	--	--	--	--	--
--	--	--	--	--	--
chers	no	--	--	--	none
--	--	--	--	--	--
. comm.	no	no	yes	orch.	TV(1)
chers	yes	yes	yes	schools	none
chers	no	no	yes	orch.	none
--	--	--	--	--	--
--	--	--	--	--	--
--	--	--	--	--	--
--	--	--	--	--	--
--	--	--	--	--	--
--	--	--	--	--	--
achers	yes	yes	yes	schools	none
--	--	--	--	--	--
achers	no	no	yes	orch.	radio
--	--	--	--	--	--
--	--	--	--	--	--
achers	no	yes	yes	schools	none
--	--	--	--	--	--

APPENDIX M MATERIALS USED IN COLLECTING DATA FROM SYMPHONY ORCHESTRAS

SUBJECT GUIDES

The first step in collecting data from symphony orchestras was the development of the following Subject Guides, indicating information and opinions sought on various phases of youth concert operations:

Code	Subject
I	Current youth concert schedule and orchestra's related educational activities
II	Historical data on youth concert activities and organization's previous and current philosophies concerning youth concerts
III	Financing of youth concerts
IV	Programming
V	Orchestra's involvement in pre-concert instruction of students and preparation of materials
VI	Rehearsal policies and procedures related to youth concerts.
VII	Various production policies and procedures related to youth concerts
VIII	Information relating to youth concert co-sponsoring organizations and financial sponsors
IX	Concert attendance information - current and for past 2 years
X	Publicity and promotion
XI	Evaluations of youth concerts

INTERVIEW GUIDES

From the above subject guides, specific questions were formulated, coded, cross referenced, and grouped into logical sequences to form complete guides (ranging from 5 to 20 pages each), to be used in interviews in each city, as follows:

Code	Interviews With
A	Conductors
B-C	Managers and Youth Concert Administrators
D	President of Orchestra Associations
E	President of Orchestra Women's Associations
F	Co-sponsors and Financial Sponsors of Youth Concerts
G	Administrative Directors of Ensemble Performances in schools (if presented by Orchestra)
H	Musicians Presenting Ensemble Performances (if presented by orchestra)
I	Conductor or Manager of Youth Orchestra if sponsored by the adult orchestra and related to youth concerts
J	Administrator of contests, awards and competitions presented in conjunction with youth concerts

DOCUMENTATION FORMS PREPARED FOR YOUTH CONCERT OPERATIONS OF EACH ORCHESTRA

1. Orchestra data sheet relating to basic orchestra operations, personnel, etc.

2. Biographical data relating to conductor and manager

3. Listing of youth concerts by years since date of initiation, conductor, auditoriums, etc.

4. Detailed data on youth concerts for 1964-65, 1965-66, 1966-67

5. Financial report on youth concerts, 1966-67

6. Youth Concert program listings for 1964-65, 1965-66, 1966-67

7. Program analysis forms (classifications of works, etc.)

MISCELLANEOUS FORMS

1. Orchestra agreement with the American Symphony Orchestra League to participate in the Study

2. Schedule of youth concerts for 1966-67 to aid in scheduling field visits to coincide with youth concert presentations

3. Report forms to be used in conjunction with orchestra documents examined by field research specialists

4. Press releases concerning the Study

5. Preliminary report outlines and forms for each city study (prepared during the visit to each city).

APPENDIX N

MATERIALS RELATING TO ORGANIZATION, ADMINISTRATION AND PRODUCTION OF YOUTH CONCERTS

Page

Baltimore Symphony Orchestra 692

Information sheet for school principals concerning arrangements and facilities needed for concerts played in school buildings

Detroit Public Schools, Music Education Department 694

Memorandum to principals and teachers on plan of organization for participation in the School Concert Series of the Detroit Symphony Orchestra, 1966-67

Hartford Symphony Society 698

Contents of brochure describing ensemble performance project titled "Symphony Society of Greater Hartford Education Program"

Pasadena Area Youth Music Council 701

Organization Chart; Articles From By-Laws

Pittsburgh Symphony Society 704

Procedures for Concert Hostesses

APPENDIX N

INFORMATION SHEET SENT TO SCHOOL PRINCIPALS CONCERNING ARRANGEMENTS AND FACILITIES NEEDED FOR CONCERTS PLAYED IN SCHOOL BUILDINGS

BALTIMORE SYMPHONY ORCHESTRA (1966-67)
Peter Herman Adler, Conductor
Elyakum Shapira, Associate Conductor

YOUTH CONCERT INFORMATION

To: _____

Concert: _____
(Date) (Location) (Time)

The following information is forwarded in connection with the appearance of the Baltimore Symphony Orchestra.

1. The equipment van and stagehands are scheduled to arrive at _____. Please make certain that a custodian is on hand to meet the movers and to assist in spotting the van for unloading.

2. Damage to steps and property will be avoided if wooden ramps can be provided at the time of unloading.

*3. A minimum auditorium temperature of 70° is required at concert time.

*4. On auditorium stage, white light inborders should be used. PLEASE REMOVE COLORED GELATINS. No spotlights are to be used unless specifically requested, and in such case, will be controlled by the stagehands of the Orchestra staff. An operator for the houselights is to be furnished and will function under the direction of the orchestra's stagehands.

5. Prior to our arrival, please check to see that stage is completely clear of all paraphernalia not essential to the performance.

6. To obtain the best accoustical results, it is essential that we play against a background of hard-surfaced walls. Curtains or drapes of any kind muffle the sound of brass and woodwind instruments and deprive your audience of the real sound of the Orchestra. The bare walls of the stage are preferred if no accoustical type shell is available on your stage.

7. Please provide one dressing room for the Conductor, one large dressing room which will accommodate approximately 50 men, and another room to accommodate approximately 20 women.

8. A standing microphone with an ON-OFF switch is needed for use by the Conductor.

9. 80 sturdy chairs are needed on stage.

10. 50 permanent-type music stands are requested to be placed on stage if available.

11. A piano is___is not___needed for this performance. (if piano is requested, please have it tuned to A-440 within a reasonable period prior to the concert, and place on stage.)

12. No one except the working crew should be permitted on stage before or during performance.

13. Recording the whole, or any part of, the performance is prohibited except by special permission which must be obtained through the offices of the Baltimore Symphony Orchestra. Permission, evidenced in writing, must be presented to the Manager in charge of the Orchestra at concert time.

14. If it is at all possible, please provide coffee for the Orchestra during the break between concerts. If the school cafeteria is available to the Orchestra, the members are happy with a pay-as-you-go situation. In any case, your cooperation will be much appreciated.

*PLEASE NOTE: <u>Items 3 & 4 are of utmost importance. It is suggested that one person be designed to assume responsibility for heating and lighting arrangements</u>.

Address communications to: Kenneth R. Meine, Assoc. Mgr. (66-67)
Baltimore Symphony Orchestra
120 West Mount Royal Avenue
Baltimore, Maryland 21201
Phone: 727-7300

SUBJECT: Plan of Organization for Participation in the School Concert Series, Detroit Symphony Orchestra, 1966-1967

FROM : Music Education Department
Division for Improvement of Instruction

TO : Principals and Music Teachers in All Elementary, Junior and Senior High Schools

DATE : September 1, 1966

The Detroit Symphony Orchestra, under the direction of Valter Poole, will provide a series of sixteen free concerts for the boys and girls of Detroit and Metropolitan Detroit public and parochial school systems. These concerts are planned and presented for pupils in grades five through twelve. The concerts will be played at the Ford Auditorium on the following dates:

Program I	October 11, 1966	9:30 a.m. and 10:45 a.m.
Program II	November 15, 1966	9:30 a.m. and 10:45 a.m.
Program III	November 29, 1966	9:30 a.m. and 10:45 a.m.
Program IV	December 13, 1966	9:30 a.m. and 10:45 a.m.
Program V	February 14, 1967	9:30 a.m. and 10:45 a.m.
Program VI	February 28, 1967	9:30 a.m. and 10:45 a.m.
Program VII	March 7, 1967	9:30 a.m. and 10:45 a.m.
Program VIII	April 4, 1967	9:30 a.m. and 10:45 a.m.

The programs scheduled for October 11, 1966 and February 28, 1967 will be primarily for the junior and senior high schools of Detroit and the metropolitan area. (See Seating Allocation Bulletin.)

Distribution of Seating Allocation Forms

The series of sixteen concerts will be divided into two series. Each elementary school will receive an allocation of sixty seats for each concert which it is scheduled to attend. Junior and senior high schools will receive a quota of fifty or one hundred seats, based on a request previously made by the school administration. Reserved seating allocation forms will be distributed by the Music Education Department of the Detroit Public Schools well in advance of the date for attendance.

Please check carefully on the series, dates and time of performace for which your school is scheduled to attend concerts. (See Ticket Allocation Bulletin.)

D.S.R. Bus Service

HOW TO GET A BUS: Simply call the D.S.R. Chartered Service, 962-9233, no later than two weeks before the concert date, stating that you wish bus service on the date of the concert. Chartered Service will have had previous notice of dates, schools attending each series, location of schools, and time of the concerts, and it will be their responsibility to have the bus at your school at the right time and bring the children back to school. The D.S.R. Chartered Service will tell you when you order your bus, the approximate time that it will arrive at your school. It is imperative that the teacher and pupils be ready to board the bus immediately upon the arrival of the coach, as a delay of even a few minutes upsets the schedule and delays the arrival at Ford Auditorium. The audience must be seated at least ten minutes before concert time.

Bus Fare

Each bus will cost a flat rate of $33.00, with each bus transporting fifty people. The cost of the bus is to be pro-rated at the discretion of the principal. The money is to be previously collected and paid to the bus driver by the accompanying teacher upon boarding the bus. This procedure has been requested by the Chartered Service Department of the D.S.R. If, for any reason, the coach is not used after it arrives at the school, there will be a charge of $22.00.

Attendance

The Vocal Music Teacher from each school is requested to attend all concerts with her group and be responsible for decorum suitable for the occasion. It may be desirable for a second teacher to attend and assist the music teacher.

It is the responsibility of the music teacher, by stimulation and build-up, to see that every seat is filled. Students are to be chosen from grades five through twelve. All students participating in the instrumental program of Music Education in grades five through twelve are to be given the opportunity of attending one concert each season. Teachers have found it advisable to select the children who are to attend the concerts well in advance of the scheduled date, getting notes from home and being sure that the students have the necessary bus fare. There should be no vacant seats. The quota of seats assigned to any school must include the chaperons. Every seat is assigned. There are no extra seats.

Preparation

The programs for the concerts form the basis of the Music Appreciation Course in grades five through twelve. Program notes for the current

School Concert Series will be found in the music bulletin entitled "Program Notes - The Detroit Symphony Orchestra, School Concert Series, 1966-1967." Phonograph records of the selections on the concert programs, as well as related visual aids, may be secured from the Audiovisual Teaching Aids Library. Call for phonograph records from the Audiovisual Teaching Aids Library (833-7900, extension 2191). Collections of materials suitable for exhibits, as well as pictures, are available for circulation at the Children's Museum (873-2670).

Singing

At every concert the audience will sing the first stanza of "The Star Spangled Banner," and as a theme song, at the opening of the broadcast, the first stanza of "America, the Beautiful." In the "Program Notes" bulletin will be found an arrangement of "America, the Beautiful" with descant. This arrangement is to be learned by the students who will attend the concerts through the year. Definite schools, however, will be designated to sing the descant at each concert. These schools will be seated in front rows and they are the only schools that will be responsible for singing the descant and the only groups to sing the descant at the concert. It is necessary to make this direct stipulation so that good balance may be secured in the singing of our theme song.

Arrival at Ford Auditorium

1. The teacher should be ready to disembark from the bus with her pupils upon arrival at Ford Auditorium. The D.S.R. official will give the signal when each bus load of passengers is to disembark. Please have your seating allocation form readily available.

2. Students will disembark and form a double line to enter Ford Auditorium, with the teacher leading the group. All groups will enter at the main entrance. Schools holding balcony and loge seats will use the first and last set of double doors at the main entrance. Upon entering lobby, use the staircase to immediate left or right of main entrance.

3. Please check your seating form before entering Ford Auditorium and know where your seats are located and the aisle which you are to use. Aisles are numbered left to right as you enter the auditorium. (Main Floor, Aisles 1-2-3-4-5-6) (Balcony or Loge, Aisles 1-2-3).

4. Please bring your group up to the aisle indicated on your seating form. This will facilitate speedy seating of the groups. Do not attempt to seat your own group. The ushers will lead your group to the specified seat locations. Seat your group quickly and quietly in your assigned location as indicated by the ushers. If readjustments within the group are necessary in the interest of good concert decorum, please make this adjustment after the group has been seated as a whole.

Plan for Dismissal at Conclusion of Concert

It has been found that a formal plan of dismissal at the School Concerts is necessary. This is necessary for safety and orderly dispatch in boarding the busses. We will greatly appreciate the cooperation of teachers and pupils in carrying out this plan. May we request the teachers to explain to the students:

1. All students will keep their seats and remain quiet until their school is called. (Explain to the students that their school may be first or it may be last, and that at the next concert this order may be just reversed. In any event, it is necessary for their safety and to avoid confusion.)

2. When the school name is called, please use the exit indicated and immediately move quickly and quietly to your school bus.

   We would appreciate your cooperation in maintaining formal conduct until the auditorium is cleared.

Concert Etiquette

In the past we have observed that application of the following items contributes to the greater enjoyment of everyone attending the concert:

1. Sit comfortably and quietly. Hold programs quietly.

2. Avoid unnecessary use of the drinking fountains and rest rooms. Only one child at a time should leave the group after securing the chaperon's permission, and then only when absolutely necessary.

3. Put on wraps at the conclusion of the concert. It is disturbing to others if this takes place during the playing of the last number, and frequently we are "on the air" for several minutes after the conclusion of the last number.

4. Avoid all unnecessary whispering or talking.

5. Autographs cannot be given at the concerts. Students are not permitted on the stage or back stage.

6. Eating at the concert just "isn't done."

We hope that each teacher will assume full responsibility for the observance of conduct suitable to the occasion, not only for their own group but for any group that may be out of order.

We appreciate the fine cooperation of the principals and teachers that we have enjoyed in the past, and we hope that the requests and comments do not seem too arbitrary. Experience has taught us that these items are all essential in achieving a coordinated, efficient organization with a resulting happy concert experience for the audience.

The Symphony Society of
Greater Hartford

EDUCATION PROGRAM

Introduction

To foster an increasing interest and pleasure in orchestral music, the Symphony Society of Greater Hartford offers the services of the musicians of the Hartford Symphony in a variety of small ensembles available to school and adult groups.

Young people are inspired and stimulated by performances of the highest professional quality. Programs are carefully selected to fit the needs and experience level of individual schools and age groups. The listings this year provide specific suggestions as to the age levels for which the programs are especially designed and suitable. These are intended as a guide to help schools in setting up a sequence of programs that will be comprehensive in the development of an appreciation of music and music making and in the orderly progress of musical knowledge.

For clubs and community groups, the same purpose is served as for younger audiences. In addition, all programs are lively and provide inexpensive as well as novel entertainment.

A narrator for each ensemble helps provide a background of information needed for the understanding and enjoyment of each program. Dancers join the instruments in some ensembles to add a visual dimension to the music performed. Programs are scheduled for approximately 45 minutes. They are held at the convenience of the school administration during regular assembly periods.

Detailed information as to the music included in each program is available on request.

Description of the Services

The programs available for the coming season have been listed in five categories: Strings (S), Woodwinds (W), Brasses (B), Percussion (P), and groups representing combinations of these instruments and other groups of special interest (SG). In each category the listings have been given in progressive order, ranging from the more elementary to the more advanced. In the listings themselves, we have attempted to be as explicit as possible concerning the content of each program and have also indicated the age levels for which we consider them best suited.

For your guidance an additional section has been included which contains a Suggested Sequence for the presentation of these programs. This

has been arranged so as to provide a well-rounded listening program on each of the following levels: Kindergarten through Grade 3; Grades 4 through 6; Junior High School, Grades 7 and 8; and Senior High School, Grades 9 through 12.

Each level contains within it a series of programs which covers all sections of the orchestral instruments, and, as the levels progress there is a significant enlargement in information, listening repertory and growth in musical experience.

Units of the Education Program are available for single performances or in what is termed the "School Plan."

The "School Plan" may be elected by a single school which needs more than one performance to accommodate its student body. It may be used by two schools for one performance in each school under the following circumstances:

(a) That performances in each school are given on the same day and within approximately a half-hour's travel time of each other, and

(b) That the same instrumental group performs for each.

If necessary, the Education Director will be glad to assist individual schools in arrangements for a companion school to share in a "School Plan."

Suggested Program Sequence

This suggested sequence of programs is being included in the Education Program for the first time. Adherence to this sequence will, in the opinion of our staff, insure the most effective use of the program. However, we wish to emphasize that this outline is designed to serve only as a guide. Individual music supervisors may wish to change or adapt this sequence to fit their educational needs.

This sequence is projected on the basis of two programs yearly at each level. It represents a plan which progresses from instrument demonstration and simple forms in Level I through the major music forms and repertory.

In each of the levels we have used the four sections of the orchestra, as well as additional special groups designed for that age level. In a sense, then, each level is complete in itself, and yet there is a progressive development in musical content and repertory from level to level.

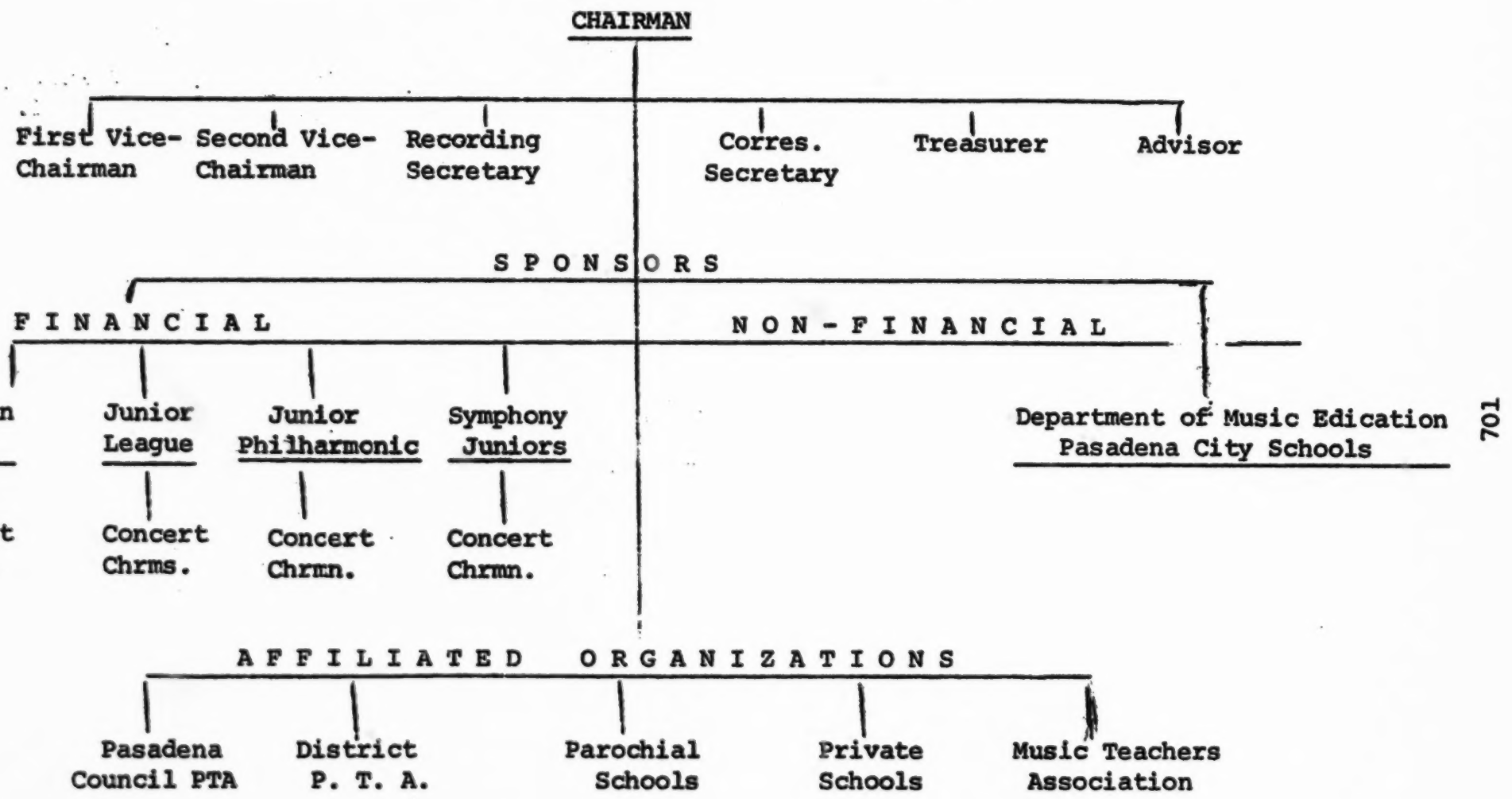
The Education Director of the Symphony Society will be happy to consult with schools concerning their specific program needs.

SUGGESTED SEQUENCE OF PROGRAMS

	1	2	3	4
LEVEL 1	S-1 String Trio	P-1 Percussion Trio	SG-1 Melody in Music	P-2 Percussion Trio
Kindergarten through grade 3	W-1 Woodwind Quartet	B-1 Brass Quartet	W-2 Woodwind Quintet	SG-2 Early Instruments
LEVEL II Grades 4 through 6	SG-3 Trio with 2 Dancers	S-2 String Quartet	P-3 Percussion Piano/Dancers	
	B-2 Brass Ensemble	W-3 Woodwind Quintet	SG-4 Harp Trio	
LEVEL III Junior H.S. Grades 7/8	SG-5 Piano, Violin, Cello Trio	B-3 Brass Group with Piano		
	W-4 Woodwinds with 2 Dancers	P-4 Percussion Trio		
LEVEL IV High School Grades 9/12	S-4 String Quartet with String Bass	SG-6 Anthology of Jazz	SG-7 Violin, Cello Piano	SG-8 Early Music
	SG-10 Small Orchestra or W-5 Woodwind Quartet	S-3 String Quartet	S-5 String Quartet and Piano	SG-9 Contemporary Music

APPENDIX N

PASADENA AREA YOUTH MUSIC COUNCIL ORGANIZATION CHART



APPENDIX N

PASADENA AREA YOUTH MUSIC COUNCIL BY-LAWS, 1966, ARTICLES I, II, III, V

I. NAME
Pasadena Area Youth Music Council (a non-profit organization)

II. PURPOSE
The purpose of this Council shall be to further the music appreciation and education of Pasadena area youth through coordinated planning, sponsorship, and production of annual musical programs.

III. MEMBERSHIP
Section A. Classes of membership
1. Sponsors. The sponsors of this organization shall be the Coleman Chamber Music Association, The Pasadena Symphony Juniors, the Pasadena Junior Philharmonic Committee, the Junior League of Pasadena, Inc. and the Department of Music Education of the Pasadena City Schools.

a. Financial sponsors. The following members shall be known as financial sponsors:
The Coleman Chamber Music Association
The Pasadena Symphony Juniors
The Pasadena Junior Philharmonic Committee
The Junior League of Pasadena, Inc.

b. Non-financial sponsors. The following member shall be known as a non-financial sponsor:
Department of Music Education, Pasadena City Schools

2. Affiliated representatives. Any interested organization or individual may be invited to participate and shall be known as an affiliated representative.

Section B. Sponsor Participation
The sponsoring organizations shall annually give written demonstration of their intention to participate in planning, promoting, consummating and/or financing a season of youth concerts.

V. FINANCE

Section A. The fiscal year shall be from May first through April thirtieth.

Section B. The books of account shall be audited annually by a certified public accountant. A copy of the complete audit shall be filed in the Treasurer's books and in the permanent file kept by the Secretary. Books shall be kept in accordance with sound accounting practices.

Section C. Annual budget requests , submitted in writing, shall be presented to the Music Council by each financial sponsor. This request shall not exceed the actual cost of producing each organization's youth concert.

1. After annual budget request has been approved, any subsequent changes in basic costs must first be approved by the sponsoring organizations.

Section D. Prior to publication of any printed material advertising concert dates for each season, participating groups shall bind their respective groups to participation in planning, promoting, and consummating and/or financing a season of youth concerts by means of a letter. This letter should be addressed to the Music Council Chairman and signed by the president of the participating group.

Section E. From the net proceeds of ticket booklet sales the music Council shall pay to each financial sponsor the amount specified in the annual budget.

1. A rotating balance adequate to start the new fiscal year shall be maintained in an amount approved by the financial sponsor.

Section F. No financial sponsor may receive from the Music Council any amount over the actual cost of producing a Youth Concert through the distribution of surplus funds.

1. Surplus funds at the end of the fiscal year shalll be self-liquidating on an equal basis to all financial sponsors.
2. Should a deficit occur at the end of a fiscal year, it shall be shared equally by financial sponsors.

THE PITTSBURGH SYMPHONY SOCIETY

YOUNG PEOPLE'S CONCERTS 1966-67 SEASON

PROCEDURES FOR HOSTESSES

As a hostess for the Young People's Concerts, you are performing a valuable service toward the cultural and educational development of the young people in our communities. To make the seating and supervision of the large groups of children as trouble-free as possible, please read the following procedural suggestions carefully before coming to the concert:

1. Please report to the Syria Mosque promptly at 12 Noon on the concert day. We have arranged for parking spaces to be reserved for hostesses in the lot next to the stage door of the Mosque. NOTE: If you are driving, you must call Mrs. Miller at the Women's Association office (281-6156) by 2 P.M. of the day preceding your concert day (on Friday for Monday hostesses) to have a space held for you. The parking fee will be paid by the Symphony.

2. Check with the Chairman in the Lounge on the first floor, where you will receive an arm band; then go immediately to the floor on which you are to work.

3. You will be assigned an aisle by the Captain of the floor, where you will receive a chart showing the groups to be seated on that aisle. As the audience assembles, please see that the young people are seated quickly, quietly and efficiently. If there is any seating problems, please refer it immediately to the Captain.

4. In order to carry out the responsibility of seeing that proper deportment is maintained, you must REMAIN at your post INSIDE the auditorium during BOTH concerts. If there is a deportment problem, by going directly to the area of disturbance, you will probably assert the calming influence needed. If the trouble persists, speak quietly to the chaperones of the group. If no chaperone is present, speak quietly to the group.

5. DO NOT PERMIT CHILDREN TO GO TO THE REST ROOM OR RE-ENTER THE AUDITORIUM WHILE THE ORCHESTRA IS PLAYING EXCEPT IN EMERGENCY. IN CASE OF AN EMERGENCY, CHILD MUST BE ACCOMPANIED BY A CHAPERONE OR HOSTESS. GROUPS OF CHILDREN ARE NEVER PERMITTED TO LEAVE THE AUDITORIUM UNLESS A SPECIAL EXCUSE FOR EARLY DEPARTURE IS PROVIDED.

6. Eating and rattling or throwing paper is strictly prohibited.

7. IF YOU HAVE TO LEAVE YOUR POST FOR ANY REASON, PLEASE ASK ANOTHER HOSTESS OR CAPTAIN TO TAKE YOUR PLACE AS YOUR AISLE SHOULD NEVER BE LEFT UNSUPERVISED.

8. SMOKING WILL BE CONFINED TO PERIOD BETWEEN CONCERTS ONLY.

We are most grateful to you for agreeing to give your time to serve in this educational and exciting venture. If an emergency should arise that would prevent your attendance, PLEASE ADVISE US AS SOON AS POSSIBLE, as we are depending upon you otherwise.

APPENDIX O

YOUTH CONCERT EDUCATIONAL MATERIALS, Samples and Outlines

Page

BALTIMORE 708
Baltimore City Public Schools
Philosophy for Music Education
Preparation Notes for Surprise Composition
Preparation Notes on Contemporary Music

Baltimore County Schools
Program Notes (excerpts) for Elementary Program No. III, 1966-67 Youth Concert Series of Baltimore Symphony Orchestra

CHATTANOOGA 714
Chattanooga Public Schools
Television Music Lessons for Grades 4-5-6, Excerpts Pertaining to November 1966 Youth Concerts

CINCINNATI 717
Cincinnati Symphony Orchestra
Program Notes (excerpts) for Young People's Concert February 1967

CLEVELAND 729
Cleveland Listening Program in the Cleveland Public Schools
Cleveland Public Schools, Music Division:
Program Notes (excerpts) for 4th Grade Concerts, 1966-67
Cleveland Public Schools, Music Division:
Guide Sheet for Opera Broadcasts, WBOE, Grades 5-9
Rhymes for Young Listerners - Lillian Baldwin (excerpts)

DETROIT 731
Detroit Public Schools, Listing of contents of Program Notes for School Concert Series
Detroit Public Schools, Program Notes (excerpts) for 1965-66 School Concert Series
Children's Museum, Lending Collections Available for School Concert Series 1965-66

APPENDIX O (continued)

YOUTH CONCERT EDUCATIONAL MATERIALS, Samples and Outlines

Page

NEW ORLEANS 738
New Orleans Philharmonic-Symphony Orchestra, Memorandum to Teachers to be Read to Students (description of youth concert)

PITTSBURGH 741
Pittsburgh Symphony Orchestra, Outline of Program Notes for 1966-67 Concerts for Young People
Pittsburgh Public Schools, Television Guide for Concerts for Young People, WQED School Services, 1966-67

SARASOTA 745
Sarasota County Public Schools, Student Evaluation Sheet for Concert
Sarasota County Public Schools, Quiz, and Matching Test

SALT LAKE CITY 748
Utah Symphony Orchestra, Outline of Youth Concert Program Booklet, 1966-67

SEATTLE 749
Preparatory Materials for the Puget Sound Project and the Statewide Tour of the Seattle Symphony Orchestra

SPOKANE 752
Spokane Symphony Orchestra, Preparatory Materials for February 1965 Concert for Young People Titled "Musical Shapes"

Cities in order of population	Content Group	Concerts--part of school course of study	Attendance Comp.	Attendance Opt.	Materials Prepared By Schools	Materials Prepared By Orchestra	For use by Teachers or Specialists	For use by Students	Format Printed	Format Other	Format Includes Drawings, Pictures	Concert manners info.	Info. on Cond.	Info. on Orch.
DETROIT	II	x	(1)	--	x	--	T Sp.	--	x		--	--	x	x
BALTIMORE	I	x	x	--	x	--	T Sp.	--	--	x	--	--	--	--
CLEVELAND	IV	x	--	x	--	x	-- Sp.	--	--	x	--	--	--	--
SAN FRANCISCO	VI	--	--	x	--	x	T --	--	--	x	--	--	--	--
NEW ORLEANS	VI	--	--	x	--	x	T --	--	--	x	--	--	--	x
PITTSBURGH	III	--	--	x	TV	x	T Sp.	--	x	--	--	--	x	x
SEATTLE	IV	x	x	--	--	x	T Sp.	x	x	--	x	--	--	--
	I	x	(1)	--	x	--	T Sp.	x	x	--	x	--	--	x
CINCINNATI	I	x	--	x	x	Pd.	-- Sp.	--	x	--	--	x	--	--
COLUMBUS	IV	--	--	x	--	x	T --	--	--	x	--	--	--	--
SACRAMENTO		--	--	x	--	--	-- --	--	--	--	--	--	--	--
SALT LAKE CITY	II	x	--	x	Sponsor		T Sp.	x	x	--	x	x	x	x
PROVIDENCE	II	x	x	--	--	x	Sp.	--	--	x	--	--	--	--
SPOKANE		--	--	x	--	--	-- --	--	--	--	--	--	--	--
HARTFORD	IV	x	x	--	x	--	T --	x	x	--	x	--	---	--
NEW HAVEN		--	--	x	--	--	-- --	--	--	--	--	--	--	--
EVANSVILLE	VII	--	--	x	--	x	-- Sp.	--	--	x	--	--	--	--
CHATTANOOGA	V	x	--	x	TV	x	T --	--	--	x	x	--	--	--
PASADENA	VIII	x	--	x	--	x	-- --	x	x	--	x	x	x	x
WINSTON-SALEM	VII	--	--	x	x	--	T --	--	--	x	--	--	--	--
SARASOTA	III	--	x	--	x	--	T Sp.	x	--	x	x	x	--	--

Content Groups

I Notes, musical examples, references and resources, teaching suggestions
II Notes, musical examples, reference and resources
III Notes, musical examples, teaching suggestions
IV Notes, musical examples
V Notes, teaching suggestions
VI Notes, references and resources
VII Notes

CONTENTS									CONTENTS — RELATING TO THE MUSIC							
Concert Manners Info.	Info. on Cond.	Info. on Orch.	Orch. Seating Chart	Source Refs. for Teachers	Source Refs. for Students	List of Record-ings	List of Film and Film-strips	Evalua-tion Materials	Musical Examples	Style, Form, Period, etc.	Analysis	What to Listen for	Com-poser	Stories	Glos-sary of Terms	Pronun-ciation Guide
--	x	x	--	x	x	x	x	--	x	--	x	x	x	x	--	x
--	--	--	--	--	x	x	--	--	x	x	--	x	x	x	x	--
--	--	--	--	--	--	x	--	--	x	x	x	x	x	x	x	x
--	--	--	--	x	x	x	x	--	--	--	--	x	x	x	x	--
--	--	x	--	x	--	--	--	--	--	--	--	--	--	--	--	--
--	x	x	x	x	--	--	--	--	x	--	--	x	x	x	--	--
--	--	--	--	--	--	--	--	--	x	x	--	--	--	--	--	--
--	--	x	x	x	x	x	--	x	x	x	x	x	x	x	x	(2)
x	--	--	--	x	--	x	x	--	x	x	x	x	x	x	x	x
--	--	--	--	--	--	--	--	--	x	--	--	--	--	x	--	--
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
x	x	x	x	x	--	--	--	--	x	x	x	x	x	x	x	--
--	--	--	--	x	x	x	--	--	x	--	--	--	x	--	x	--
--	--	--	--	--	--	--	--	--	--	---	--	--	--	--	--	--
--	--	--	--	--	--	--	--	--	x	--	x	x	x	x	x	--
--	---	--	--	--	--	--	--	--	x	--	x	x	x	x	x	--
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
--	--	--	--	--	--	--	--	--	--	x	--	--	x	x	--	--
--	--	--	--	--	--	--	--	TV	--	x	--	--	x	x	x	--
x	x	x	x	--	--	--	--	--	--	x	--	x	x	--	x	x
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
x	--	--	--	x	--	--	--	x	x	--	--	x	--	x	x	--

(1) Compulsory in some individual schools
(2) Seattle - On tape

APPENDIX O

CHART NO. 10

SUMMARY OF CONTENTS OF CONCERT PREPARATION STUDY MATERIALS USED IN TWENTY STUDY CITIES

...CE ...CHERS	SOURCE REFS. FOR STUDENTS	LIST OF RECORDINGS	LIST OF FILM AND FILMSTRIPS	EVALUATION MATERIALS	CONTENTS — RELATING TO THE MUSIC: MUSICAL EXAMPLES	STYLE, FORM, PERIOD, ETC.	ANALYSIS	WHAT TO LISTEN FOR	COMPOSER	STORIES	GLOSSARY OF TERMS	PRONUNCIATION GUIDE
x	x	x	x	--	x	--	x	x	x	x	--	x
--	x	x	--	--	x	x	--	x	x	x	x	--
--	--	x	--	--	x	x	x	x	x	x	x	x
x	x	x	x	--	--	--	--	x	x	x	x	--
x	--	--	--	--	--	--	--	--	--	--	--	--
x	--	--	--	--	x	--	--	x	x	x	--	--
--	--	--	--	--	x	x	--	--	--	--	--	--
x	x	x	--	x	x	x	x	x	x	x	x	(2)
x	--	x	x	--	x	x	x	x	x	x	x	x
--	--	--	--	--	x	--	--	--	--	x	--	--
--	--	--	--	--	--	--	--	--	--	--	--	--
x	--	--	--	--	x	x	x	x	x	x	x	--
x	--	--	--	--	x	x	x	x	x	x	x	--
x	x	x	--	--	x	--	--	--	x	--	x	--
--	--	--	--	--	--	---	--	--	--	--	--	--
--	--	--	--	--	x	--	x	x	x	x	x	--
--	--	--	--	--	--	--	--	--	--	--	--	--
--	--	--	--	--	--	x	--	--	x	x	--	--
--	--	--	--	TV	--	x	--	--	x	x	x	--
--	--	--	--	--	--	x	--	x	x	--	x	x
--	--	--	--	--	--	--	--	--	--	--	--	--
x	--	--	--	x	x	--	--	x	--	x	x	--

(1) Compulsory in some individual schools
(2) Seattle - On tape

Baltimore City Public Schools

Baltimore, Maryland

The stated philosophy and objectives governing music education and, consequently, youth concerts, are presented below in their entirety.

A PHILOSOPHY FOR MUSIC EDUCATION

If the most important thing about a person is his integrity, it follows that the most important education is moral education. Distinction is made between moral prescription, which is left to agencies other than the schools, and moral experience, which is properly and unavoidably a part of everyone's general education. The ancient identity of truth, beauty, and goodness, and the ethical impact of the aesthetic experience identify music as one of the most available and potent sources of such experience. Providing experiences in value is the best of moral education; it is also music education.

The tone deaf and the rhythmically insensitive constitute a minute fraction of our population; practically everyone is responsive to music. There is additional and invaluable advantage in the fact that music is directly apprehended; it communicates immediately with the seat of the emotions. This communication is not directive or prescriptive, nor can it be verbalized. While it is an expression of feeling, it also has a cognitive value which transcends linguistic symbolism. How and what we teach must therefore be organized toward the sensitizing of musical perceptivity. It will seek to emphasize participation for every child, to recognize special abilities, to exploit the possibilities of social growth through music, to employ music as a means of self expression and emotional release, and to develop taste. It will encourage the continuing exercise of musical activity and taste in both adolescent and adult life. It is axiomatic that the value of a musical experience to a child corresponds directly to the quality of that experience; given this quality, the integration of the home, school, and community will result as a natural consequence.

An instructional program of quality presupposes adequacy and excellence in its ingredients. Competent teachers, suitable schedules, quality equipment and materials in sufficient quantity, and appropriate facilities are minimal. For these elements to function effectively, there must be administrative understanding that, while the program offers special values, it also involves special problems that necessitate depth and consistency in moral support.

Performance is the primary avenue of education in music. A child learns what he does, not what someone else does, not even his teacher. Listening, properly motivated, is a most valuable adjunct. Creativity, where possible, is in some respects the most compelling of all educational experiences. Appropriate implementation of these three essentials will constitute the structure of the program in music education.

OBJECTIVES IN MUSIC EDUCATION

To provide experiences in performing, listening, and creating which will lead to the development of musical skill, musical taste, and musical perceptivity in every child according to his capacity. To guide children through a progressive sequence of musical challenges that will foster musical growth; to provide them with a means of expression and communication that is both emotional and intellectual. To develop skill in performing, in listening, and in music reading and writing; to develop an understanding of how the elements of music are combined to create a composition, and an awareness of the cultural reflections in both fold and composed music. The ultimate objective of music study is to help the student discover within himself the quality of his own humanity.

PREPARATION FOR SURPRISE COMPOSITION

While program notes and preparation guides for listening are very valuable, students should be challenged to listen to a composition in light of their own musical and aesthetic background. The joy of exploration should be developed. If this is done, then an unfavorable reaction to a composition, simply because it is unknown, would not occur. Below are listed some ways to help make listening more meaningful. Have students discover how many of these approaches aid them in a better understanding of the surprise composition, even in the event that the composition is familiar to them.

Very loud to very soft - dynamics

Very high to very low - pitch

Unexpected sounds made by instruments - texture

Sudden changes from joy, to sadness, to excitement - mood

Contrast of quick, short notes followed by smooth, long notes - style duration

Music moving by two's, three's, four's, five's - rhythm, tempo

Short, vigorous tune followed by a smooth, connected tune, or vice versa - melody

Shorter melodies within a long, flowing continuous melody - phrases (some alike, some different)

Two or three melodies, singing along in harmony or singing against a main melody - counterpoint

Baltimore City Public Schools

Selected Preparatory Materials

CONTEMPORARY MUSIC

Have you heard the airline commercial that says, "Eat your breakfast in New York, your lunch in London, and your dinner in Paris."? Through technological advances in electronic science, resulting in faster jet planes, people in all corners of the earth have become neighbors. Super-sensitive radio and television equipment let people of all parts of the world see and hear each other instantly.

Because of the fantastic rate of speed at which life in the 20th century progresses, a feeling of unrest aids the rise of new groups throughout the world, who rebelling against time-honored fundamentals, have put some wild experiments in their place. In music, as in poetry, we have seen an abandonment of traditional rhyme and rhythm, and in its place a tendency toward a free, flowing, easy style making great use of irregular accents, multi and poly rhythms, and dissonant harmonies.

There are many composers whose works are becoming better known, as our ears become more attuned to the different sounds. One reason the music sounds so different is because modern composers do not write their music around a tonal center or key. Tonality is a system in which all tones move toward a central tone. The American composer, Charles Ives, was a pioneer in writing this kind of music. Polytonality means the use of several keys at the same time, key against key or scale against scale, like counterpoint. Try playing the melody Hot Cross Buns in C major and F# at the same time. Igor Stravinsky used this technique in writing the ballet Petrouchka. Multi-rhythms (going from one rhythm to another) and poly-rhythms (two or three different rhythms played at the same time) are used by contemporary composers. Zoltan Kodaly worked with tone rows, a sequence of twelve half-steps, instead of scales. Arnold Schoenberg is the leader of this modern technique. Listen to the Viennese Musical Clock from the Hary Janos Suite by Kodaly.

There are many factors that influence modern composers, artists, and writers of today. Television, radio and movies have aided new composers by commissioning works to be written especially for them. Gian-Carlo Menotti's Amahl and the Night Visitors is a good example. However, there is no universal style established and modern composers are busy writing music that is creative, fresh and exciting as a symbol of the exciting world in which we live.

PROGRAM NOTES

BALTIMORE SYMPHONY ORCHESTRA

YOUTH CONCERT SERIES

1966 - 67

ELEMENTARY PROGRAM NO. III

[Portions]
[Prepared by the Baltimore County Schools]

In the 1966 - 67 concert series, Mr. Shapira is interested in maintaining some flexibility in the programs. The reasons are twofold: 1. To adapt tp a particular concert situation more readily, and 2. To give the members of the orchestra a greater variety of material to play and thereby retain a freshness to the presentation. This flexibility will be achieved by playing various parts of Grieg's "Peer Gynt Suite". We will not know in advance which parts of the suite will be played at any particular concert. Another means of achieving flexibility is to present several selections as a "surprise". No preparation is expected for the "surprise". It may be a soloist, or it may be a related composition. However, there will be an attempt to present some aspect of contemporary musical sounds at each concert. For that reason it is suggested that the children have an opportunity to explore such techniques as atonality, the twelve tone and whole tone scales, and the irregular meter. Some opportunity for listening to modern sounds should be made prior to attending the concert.

Grieg. . . . . Peer Gynt Suite No. I

Beethoven. . . . . .Symphony No. 8
1st or 2nd Movement

Vaughn Williams. . . . . Fantasia on "Greensleeves"

. . .

SYMPHONY NO. 8 IN F MAJOR — Ludwig van Beethoven
German (1770-1827)

At the writing of this symphony in 1812, Beethoven was just about totally deaf. He deliberately avoided associating with others since he felt self-conscious and suspicious. It is difficult to envision a man with all of his problems, both physical and self-imposed, writing a symphony like the Eighth with its lilting melodies. This smaller symphony, coming on the heels of his well received Seventh tended to be dwarfed and not too well accepted. This irked Beethoven since he

felt, at least at the time, that his "Little Symphony" was superior to the Seventh.

The first movement opens with a bright tune that sets the tone of the entire work. It is pastoral in character and is somewhat reminiscent of the Sixth Symphony. Beethoven with his usual craftmanship selected a contrasting second theme which enabled him to develop his melodic ideas. The movement is in the usual sonata allegro design.

[Theme presented here]

The second movement, marked allegretto, is the shortest movement in all of Beethoven's symphonies, and one of the most charming. The music is merry, playful, and yet energetic. The movement is commonly associated with one of Beethoven's friends, Herr Maelzel, the inventor of the metronome. The movement seems to tick with a steady staccato accompaniment which persists throughout. The use of the sforzando, appearing in unexpected places is so typical of Beethoven's writing. Although written in 2/4 meter, the slowness and delicateness of the melody requires that it be conducted in four. This movement is also in the sonata allegro form.

[Theme presented here]

. . .

Suggested activities:

Discuss the term movement.
How are movements related to each other in a symphony?
What is the usual pattern of contrasting movements?
Sing the first and second themes of the first movement.
How do they compare?
Why do you think Beethoven wanted them to be contrasting?
Sing the first and second themes of the second movement, and compare as above.

Suggested reading:

Ludwig van Beethoven and the Chiming Tower Bells - Wheeler and Deucher, Dutton Company
Beethoven - Master Musician - Madeline Goss - Holt Company
Beethoven - Reba P. Mirsky - Follett Company

Suggested Listenings:

Symphony No. 8 and 1 - Victor LM 2491
Symphony No. 8 - 2nd movement - Adventures in Music - Grade 6, Vol. 1
Symphony No. 7 - Scherzo - Bowmar Orchestra Library, BOL #62
Symphony No. 3 - Scherzo - Basic Library Series - RCA, Listening Activities, Vol. 1
Minuet - Beethoven - Basic Library Series - RCA, Listening Activities, Vol. 1

CHATTANOOGA PUBLIC SCHOOLS

TELEVISION MUSIC LESSONS

for

GRADES 4-5-6

8:30 a.m.-9:00 a.m. E.S.T. each Wednesday
1966-1967
Teachers' Guide I

Lessons 1-13

Prepared and Taught by

Mrs. Shirley C. Sironen

Television Music and Resource Teacher

(NOTE: Only sections pertaining directly to the November 9 and 10, 1966, Youth Concerts are given below. Lessons included material in addition to that given)

September 28, 1966 - Lesson 2

LEARNINGS:

What we mean by "suite"
The American Composer, Ferde Grofe

October 12, 1966 - Lesson 4

RECORD:

"On the Trail," Grand Canyon Suite - Grofe

PREPARATION:

If possible, find and discuss pictures of brass instruments: trumpet, French horn, tuba

LEARNINGS:

Review family of musical instruments: Brass
Work and biography of American composer: Ferde Grofe
Vocabulary: dynamics - trumpet - trombone- French horn - tuba

October 19, 1966 - Lesson 5

SONGS:

"Come, Ye Thankful People"

RECORD:

"Desert Water Hole," Death Valley Suite, Grofe
R.C.A. Victor Adventures in Music, Grade 4, Vol. 1

LEARNINGS:

Other work of Ferde Grofe
Finding familiar tunes in orchestral works
Review of another family of musical instruments: Strings
Vocabulary: tempo - violin - viola - cello - bass viol - song form

FOLLOW-UP:

Listen again to "Desert Water Hole" if records are available in your school.
Find or draw pictures of stringed instruments and listen to recordings of the different sounds they make.

October 26, 1966 - Lesson 6

SONGS:

"Come, Ye Thankful People"

RECORD:

Waltzing Cat - Leroy Anderson

FOLLOW-UP:

"Come, Ye Thankful People" has many chord roots. Try using the resonator bells to play these with the song. Music is reproduced in the back of the guide.

November 2, 1966 - Lesson 7

SONGS:

"Come, Ye Thankful People"

RECORD:

Little Train of the Caipira - Villa-Lobos
R.C.A. Victor, Adventures in Music, Grade 3, Vol. 1

PREPARATION:

If your children or one child has learned to accompany "Come, Ye Thankful People" using the resonator bells on the chord roots, they may play while the song is being sung on the video lesson.

LISTENING:

Reinforcement of ability to hear brass instruments: trombones, French horns, etc.
Introduction of Brazilian composer: Heitor Villa-Lobos. (Sixth grade teachers please note).
Listening for "story telling" in music
Vocabulary: caipira (peasant or farmer)

FOLLOW-UP:

Use the Little Train of the Caipira as a subject for art class

November 9, 1966 - Lesson 8

Youth Symphony Concert on 9 and 10 November, 1966. Remind your children of their listening manners,and review points to listen for in the concert. Many of the selections have been played on the television lessons.

CONCERT SELECTIONS:

Farandole - Bizet
Little Train of the Caipira - Villa-Lobos
On the Trail - Grofe
Waltzing Cat - Anderson
Peer Gynt Suite - Grieg
"Come, Ye Thankful People" (children will be asked to sing)

RECORD:

Forest of the Amazons - Villa-Lobos

FOLLOW-UP:

Review the families of musical instruments, find pictures, if possible, and discuss woodwind instruments.

CINCINNATI SYMPHONY ORCHESTRA

SECOND YOUNG PEOPLE'S CONCERT

ERICH KUNZEL - Conducting

February 13, 14, 15, 16, 1967

"FUN IN MUSIC"

Suite from "Hary Janos". . . . . Zoltan Kodaly

ALL SING: "My Favorite Things". . . . . Rodgers & Hammerstein

Till Eulenspiegels lustige Streiche, Opus 28

(Till Eulenspiegel's Merry Pranks). . . . . Richard Strauss

Illustrations by. . . . . Siegfried Humphreys

/Portions of Program Notes by:

Stanley L. Rowland
College Hill and Pleasant Hill
Schools
Cincinnati Public Schools/

. . .

2. Viennese Musical Clock:

Hary's visit to the Imperial Palace in Vienna was highlighted by the sight and sound of the famous musical clock that played while toy soldiers marched around on a "track" when the hour struck.

The tune that is repeated over and over (4 times) sounds like a clock.

/4-measure theme given/

The accompaniment below this is simply four notes:

/4 notes given/

The bugle call of the toy soldiers is played by trumpets, echoed by a piccolo:

/2-measure call given/

Notice that our first tune is repeated after every new tune. The composer's wonderful orchestration varies but still the same tune is repeated.

There are no strings. The use of lots of woodwinds, brass, and percussion gives that crisp, metallic sound and mechanical effect. Some of the percussion instruments used here include the triangle, cymbals, snare drums, gong, chimes, celesta, and glockenspiel. How many can you spot?

The chiming clock theme (No. 1) might be transposed down to the key of C and played upon the bells or xylophone. A low-pitched instrument such as the extended bells, bass xylophone, or piano, could play the chime accompaniment also moved down to the key of C.

Some classes might enjoy listening to this part and trying to describe its story <u>before</u> they know the real story.

. . .

6. ENTRANCE OF THE EMPEROR AND HIS COURT

The procession begins in a brisk marching tempo with woodwinds and xylophone sounding this tune: (sounds an octave higher)

[8-measure theme given]

The second theme is made up of the five-tone pentatonic scale (1-2-3-5-6).

[4-measure theme given]

Brass instruments play in harmony as the music softens for a brief spell. Then trumpets and trombones play a fanfare, again a pentatonic tune.

[4-measure theme given]

The complete form of this music is:

A-B-A-B-C (not notated - It is played 4 times with interlude between 2 and 3.) -A and B together, B-Fanfare - Coda

After we are familiar with the music, certain groups might be assigned to each section. Each group could have a procession during its designated section of the music.

The brilliant orchestration convinces us that this is a great celebration. The music ends with a terrific climax with the bass drum geting the last word.

<u>HELPS FOR THE TEACHER</u>:

If recordings of the complete suite are not easily available, two sections of this suite are in the RCA Adventures in Music recordings found in many schools. "Viennese Musical Clock" is in Album 2 and "Entrance of the Emperor and His Court" is in Volume 2 Grade 4 album.

Teachers might desire to make this connection for their classes if they use either the Eugene Ormandy or the Antal Dorati recordings of this music. Both conductors, Hungarian by birth, have studied with and are personal friends of Zoltan Kodaly.

Approximate time for teaching: Whole Suite, 23 - 1/2 minutes; Tale Begins, 2' 30"; Song, 5'; Battle of Napoleon, almost 4'; Intermezzo, 4' 40"; Emperor and Court, 4' 40".

THE CLEVELAND LISTENING PROGRAM

The Cleveland picture is best understood by first examining closely the philosophy and accomplishments of Lillian Baldwin, who served in the dual capacity of Supervisor of Music Appreciation for the Cleveland Schools and Consultant in Music Education for the Cleveland Orchestra from 1929 until her retirement in 1956, the latter title having been conferred upon her in 1939 in recognition of her services. In a paper written in 1949, she set forth the foundation upon which these live concerts for students has rested for nearly forty years.[1]

Whatever success has been achieved has not occurred haphazardly, but has been based on several firm convictions expressed in a colorful and forthright manner by Miss Baldwin:

1. As wonderful as exposure to a live orchestra can be to a child, and as rewarding as the resultant publicity can be for the orchestra or an individual, the fact remains that "mere exposure to a concert program can no more meet the educational implications of music than can a pleasant field trip through a metropolitan park suffice as a course in natural science. For learning that lasts, nothing has taken the place of the good old preparation and follow-up. . . And there must be straight thinking by those who plan children's concerts, thinking free from sentimentality, outside pressures and thought of personal advantage. The thing to remember is not <u>what</u> we do, for that is often faulty, but <u>why</u> we do it - the educational and aesthetic principles back of the effort. . .[2]

2. Why give the name "Music Education" to a screening process through which the talented few get everything, the less musical many, little or nothing? . . . There is just resentment toward so-called music education which spends all on show-off groups and neglects the majority of the children.

3. Music was meant to be enjoyed, even in the classroom. There is no danger of too much enjoyment, the more the

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[1]Lillian Baldwin, "The Cleveland Plan of Music Education for the Listener," 1949. Mimeographed.

[2]Baldwin, p. 2

> better, if only the music is good. Alas, for the blight which too frequently falls on music when it enters the classroom where it is made to serve the pedagogical purpose instead of the other way around. To magnify teaching fads and procedures until they destroy what we have to communicate is surely one of education's most pathetic fallacies . . . It is with the hope of awakening consciousness of these musical values - consciousness of music as music - a great art to be enjoyed for its own sake and to the limit of each individual's capacity that today's schools offer training for the listener.[3]

The realization by Russell V. Morgan, who was appointed Directing Supervisor of Music in the Cleveland Public Schools in 1923, that the fullest use was not being made of this orchestra so closely identified with music for youth since its founding in 1918, led to his engaging Lillian Baldwin as the orchestra-school coordinator in 1929. As one of her first recommendations, Miss Baldwin encouraged devoting most of the music-appreciation segment of the music education program to the live orchestra concerts and dispensing with the strictly textbook-recording approach. All children would receive preparation and those who were interested would go to the concerts, the others having had the benefit of the preparatory instruction. She also requested that the concerts be presented near the end of each semester to create a favorable psychological effect, a "gala week . . . a festival, a mass interest" as she called it, and to allow for the maximum time for preparation of the students.

Programs were planned not only with enjoyment in mind, but with a concern for the student's continuing musical growth. A long-range seven-year cycle of programs was developed. The formulation of study materials grew out of the realization that teachers would not or could not be expected to do the type of preparation individually that would be necessary to provide their students with information about the compositions to be played. Themes from the music were provided and the students were encouraged to develop the habit of reading about music. Miss Baldwin's judgment was that "too much of the available material for young listeners talks down to them, is sentimental, overly anecdotal and may easily ruin their respect for so-called music appreciation."[4]

The approach which was developed during Miss Baldwin's tenure, and which still exists, with some major changes however, (see page 723) began in the kindergarten by providing the very young child with

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[3]Baldwin, pp. 3-4.
[4]Baldwin, p. 8.

listening experiences which utilized nursery rhymes. "Gradually we shift the focus of attention from words to tunes, from physical to emotional and imaginative response. After passing through the physical stage, the children learn what 'concert' means and arrive at the quiet listening which is the source and secret of all true appreciation of music."[5] In the first and second grades, this experience is extended, sometimes embodying repetition of old tunes with a recognition of new content. "All of which proves the important point that the more you bring to music, the more it will give back to you."[6] The first and second graders heard new and longer compositions and learned to pronounce and write musical terms. In the third grade a weekly fifteen-minute radio broadcast called "Music for Young Listeners" was made available. Live artists performed carefully chosen groups of compositions of masterworks for solo instruments and small ensembles. "Every piece was chosen, placed in the series and presented as a definite step for the young listener."[7] Whenever possible, recordings of the pieces played were made available for further classroom study. The criterion used to evaluate the success of these broadcasts was the student's own reaction, particularly his eagerness to hear the "radio pieces" again.

In the fourth grade, after three years of hearing about the Severance Hall concerts and being primed for them, the child was given the opportunity to attend a program. Estimating their attention span to be about three minutes, the program was planned accordingly:

> It is usually a "two-composer" program, the life, times and style of two major composers giving scope enough for listeners of this age. It is a program of obvious contrasts. For example, the first part of the program may present the old-fashioned airs and dances of Bach, which children love, the second part, Debussy's Children's Corner Suite, picturesque, modern music. As substitute for an intermission, the instruments of the orchestra are individually and informally demonstrated. This serves a physical as well as a musical purpose. Moving in the seat, clapping hands every few minutes, giggling at the tuba, audibly adoring the harp, are as relaxing as the stroll and cigarette in the foyer.[8]

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[5]Baldwin, p. 4.
[6]Baldwin, pp. 4-5.
[7]Baldwin, p. 5.
[8]Baldwin, p. 8.

The Children's Concerts given twice each year for fifth and sixth graders (now being given only once a year for the fifth grade) presented more composers and longer pieces of about 5 minutes:

> The idea of contrast is carried still further in these programs with special classroom attention to the two kinds of music — pattern music and story and picture music, which musicians call absolute and program music. For example, a January program of Dance Types is balanced by a second semester program From the Land of Make Believe. Instrument demonstration presents the four instrument families — string, woodwind, brass and percussion, with special attention to the recognition by sound.[9]

The junior high school student had an opportunity to attend a concert each semester designed specifically for him.

> These programs assume experience gained in the elementary schools; an ability for more discriminating listening; appreciation of longer compositions; the greater depth of a "one-composer" program, bringing out the style and variety of such an artist as Schubert or Brahms; and programs illustrating nationality in music with various correlations. Instrument demonstration, when given, is less concerned with recognition of instruments by sight and sound than with their musical purpose, particularly in the music programmed.[10]

The twice-a-year concert opportunity was also offered to senior high students, with programs based on the same general subject as the junior high school programs, some of the music being varied to allow the playing of a complete symphony, for example, in deference to the maturity of the older student. Form and instrumentation were stressed. (Concerts in the three series now last from one hour to an hour and fifteen minutes. The secondary level concerts are now combined.)

Preparation took the form of classroom activities based on books, mimeographed materials, and recordings sent to every school at the beginning of the school ye[illegible]pecial projects were encouraged and Miss Baldwin offered her [illegible].es for this purpose. Soloists were not used "to prevent embarrassment and protect our concert plan . . . The orchestra cannot afford the extra rehearsal time required by a soloist;

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[9] Ibid.
[10] Baldwin, p. 9.

the solo number seldom works into the idea of the programs; and we cannot let educational concerts become vulnerable to personal ambitions."[11] Music that had not been commercially recorded was not played in order to ensure proper classroom preparation. "This policy, while it may deprive us of music we would like to include, also spares us many wild pieces!"[12] No pictures were taken in the auditorium. To round out these rather austere set of restrictions:

> Out-of-town visitors . . . find it strange that even through depression and war years we have had steady, consistent growth, rather than spurts of publicity-fed success alternating with doleful slumps. They are surprised that we offer no side-shows, no child prodigy soloists, no lantern slides of bewhiskered composers with coats buttoned up to their chins, no mangy zoo lion led on for Saint-Saens Carnival of the Animals, no battered straw hat on the conductor for a Beethoven Country Dance, no printed programs to tempt idle hands to mischief, not even audience singing of God Bless America — nothing but a great orchestra and its music! It evidently hadn't occurred to them that children might be proud of the fact that their concert is a real symphony concert with the audience listening like grown-ups (only better) and the orchestra complete to the last detail of morning coat and pin-striped trousers.[13] (Only on rare occasions at this time, does the student audience participate in any way. The fourth graders have sung the National Anthem, and occasional clapping or other rhythmic activity is encouraged.)

A re-examination of policies and practices became necessary in 1956 when both Rudolph Ringwall, conductor of the youth concerts, and Lillian Baldwin left, and a period of readjustment ensued.[14] In 1961 a number of re-statements and changes were made:

1. Soloists and augmenting groups could be used with the orchestra. (An occasional soloist has been used, and Gianni Schicchi was staged in Severance Hall in May, 1967)

2. The repertoire for programs was expanded.

3. The practice of preparing all students for a program, whether or not they attended, was continued with the

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[11]Baldwin, p. 10.
[12]Ibid.
[13]Ibid.
[14]Baldwin, p. 11.

added statement "Preparation without the opportunity to attend is disappointing to children and embarrassing to teachers."

4. A four-year cycle of programs, which had been instituted in place of the seven-year cycle originally used, was continued as a necessary part of providing and handling recordings.

5. Inasmuch as the pattern for these concerts has evolved from many years of careful planning and experimentation, and, as a result, have attained national recognition, it would be unwise to make major changes in these concerts unless there is overwhelming evidence of need for such change.[15]

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[15]Music Department, Cleveland Schools, "Children's Concerts," February 20, 1961. Mimeographed.

MUSIC DIVISION - CLEVELAND PUBLIC SCHOOLS

1966-67 Educational Concert

(Portion of Program Notes)

To Teachers of Fourth Grade Music:

The program for the Fourth Grade Concert is listed below. Attached to this program list is material on the concert music written especially for the schools by Klaus Roy, program annotator for the Cleveland Orchestra. The last pages of this material include examples of themes notated by Mr. Roy and referred to in his typewritten material as Ex. 1, 2, etc.

These themes may be used in many different ways. They may be copied on the blackboard or on a chart, recognized and identified in the recordings, sung by the class and played on piano or bell set by the teacher and individual pupils.

It is expected that teachers will make good use of this material and references in providing children with quiet listening experiences and preparing them for the concert this semester at Severance Hall. Please save this concert material from year to year for future use and reference.

If you are using the London record CM 9292 for Falla's La Vida Breve, you will find the "Spanish Dance" in the second band on side 2. It starts approximately 3/8 of an inch into the band after the "Interlude."

THE CLEVELAND ORCHESTRA

Louis Lane or Michael Charry conducting
James Levine assisting

FOURTH GRADE PROGRAM

Prelude to Act III, "Lohengrin"	Wagner	Mer. 50234 MSB 78133
Four Dances Minuet from Symphony No. 40 in G minor	Mozart	Epic LC 3287 London LL 1285

12

Hungarian Dance No. 6	Brahms	DGG 18610 MSB 78110 Richmond 19038
Hoe-Down from Rodeo	Copland	Epic LC 3539 Cap. P 8196 Mer. 50172
Spanish Dance from La Vida Breve	Falla	Lon. CM 9292 Vic. LM 2230 Lon. CM 9153 Lon. LL 1404
"Peter and the Wolf"	Prokofieff	Vic. LM 1803 Ang. 35638
March, "National Emblem"	Bagley	Mer. MG 50113

(Plus demonstration)

PRELUDE TO ACT III of the OPERA, "LOHENGRIN"

By RICHARD WAGNER

Born May 22, 1813, in Leipzig, Germany; died February 13, 1883, in Venice, Italy.

Reference:
L. Baldwin: Music to Remember
(p. 127, biography and music)

"Lohengrin" is one of Wagner's earlier operas; he wrote it in his thirties, and the first performance was given in 1850, conducted by his older friend, Franz Liszt. The story is a little complicated; you will surely read it in one of your books. But although the events of the opera are on the whole very serious, and even tragic, there is much colorful pageantry and joyful music in it. Perhaps the most vigorous and cheerful music comes in this Prelude to the Third Act, just before the wedding festivities of the noble knight Lohengrin and the princess Elsa whom he has rescued from a false accusation.

Listen to the leaping, exuberant statement from the whole orchestra with which it begins:

Ex. 1

Then comes a related theme which is ingeniously orchestrated for maximum effect; against a tremolo of the strings, it is "burnished into our minds" by horns, bassoons, and 'cellos, and on its next appearance is even more powerful as these instruments are joined by three trombones and tuba:

Ex. 2

No less festive, but in a much quieter mood, comes a melody which suggests the bride and her attendants:

Ex. 3

The impressive and masculine themes return once more, and there is a coda (closing section) which is sometimes added for the occasion of a concert performance: we hear an ominous hint of the theme which represents Lohengrin's warning to Elsa not to ask him certain questions about his mysterious origin, and not even his name!

Ex. 4

It is a peculiar request to have made, and because women are naturally curious, trouble soon follows. In the opera itself, we do not hear that motive at this point, instead, the music goes directly into the famous wedding march which all of you know, or will, -- sooner or later!

To the Music Teachers

MUSIC DIVISION
CLEVELAND PUBLIC SCHOOLS

GUIDE SHEET
OPERA BROADCASTS, WBOE
Grades 5, 6, 7, 8, 9

PROGRAM II "Puccini and His Opera Gianni Schicchi"

Monday, May 8	11:30
Tuesday, May 9	9:00, 9:45, 11:15, 11:55, 1:25
Wednesday, May 10	9:15
Thursday, May 11	2:15

If you listened to Program I, please hold a short preliminary discussion on opera as an art form. It might be well to review such terms as aria, recitative, overture, libretto, and to stress the fact that The Lake Erie Opera Theater is a local company.

Please write the following on the board and point to them as they are referred to in the lesson:

La Boheme	Moussorgsky	Giacomo Puccini
Mozart	Benjamin Britten	Gianni Schicchi (pr. Johnnie Skeekee)
Bizet	La Scala	"O mio babbino caro"

Following the broadcast, if there is time, perhaps the class could discuss one or more of the topics listed below. Alternatively, the teacher may wish to assign these or other topics as subjects for reports at a later session:

Why Cleveland Needs a Local Opera Company
Some Well Known Opera Composers
What Is Required to Become a Great Opera Singer
The Many Specialized Operations That Go Into Preparing an Opera Production
Great Opera Stars Past and Present
Should Opera Be Tax Supported Here As It Is in Many European Countries?
A Brief History of the Development of Opera
Arturo Toscanini, the Famous Operatic Conductor

Some questions to be answered when pupils return from Severance Hall. The teacher will doubtless think of many others.

Did you enjoy the performance? Why?
Did the music enhance the story?
Was the story comic or tragic?

Did the orchestra help or hinder the singers?
Were the scenery, costumes, lighting, make-up appropriate?
Was the vocal quality of the singers pleasing?
Which character did you like best? Why?
What did the conductor in the orchestra pit contribute?
Were the singers able to act as well as they could sing?
In what period of time did the story take place?
Would the opera have been as effective if the actors had been dressed in modern clothes?
Have you ever heard another opera? Was it in an auditorium or on TV?
How did <u>Gianni Schicchi</u> compare with the other?

RHYMES FOR YOUNG LISTENERS

Lillian Baldwin

MANNERS

Manners are just the patterns
For different things we do.
And what we call "good manners"--
The kind we want for you--
Are all the little, pleasant ways
Which every child should know
Will make him liked and welcome
Wherever he may go.

THE GOOD NEIGHBOR

When I go to a concert
  It makes me glad to know
That all my concert neighbors
  Enjoy the music. So,
I add my happiness to theirs,
  For I love music too.
I wouldn't dream of whispering
  Or making noise. Would you?

THE WHISSS-PER

A whisper is a pointed sound.
  It pricks the quiet all around.
It bores right through the music
    too.
  Oh never think that even YOU
Can whisper and it won't be heard!
  Some listener will catch every
    word
And wish you'd stayed at home!

CONCERT GOOPS

The Goops of Mr. Burgess
  They taught us such a lot!
But the Goops that go to concerts
  Are the ones that he forgot.
These Goops, they rattle paper!
  Have restless hands and feet:
Are tardy in arriving!
  They squirm and squeak the seat!
They whisper and they sniffle!
  Oh, they drive their neighbors wild!
They don't really love the music.
  Are you a Goop, my child?

AUTOGRAPHS

Oh pity the poor conductor,
  Who finds when the concert is o'er,
A long row of autograph hunters
  Lined up at his dressing-room door.
He hates to say "NO" to nice children,
  But oh, it's the tiresomest task
To write one's name dozens and dozens
    of times,
  So please have a heart and don't ask!

HAND CLAPPING

Sometimes when the Orchestra's playing
  It sounds like the end of the tune,
Our ears are a little bit puzzled,
  And hands begin clapping too soon.
So here is a good tip for listeners--
  Just "watch the conductor" because
The same hands that started the music
  Will show when to start the applause.

IT'S A MATTER OF TASTE

What! Candy at a concert?
  Oh that will never do!
It's such bad taste, no matter
  How good it tastes to you.
Don't eat!

AND AS FOR CHEWING GUM

There is a useful, kindly beast
  That chews the live-long day.
It's not bad manners for a cow
  Since cows are made that way.
But cows don't go to concerts,
  They stay at home to chew.
And I think gummy girls and boys
  Should stay at home, don't you?
Don't chew!

Contents - Detroit Public Schools

School Concert Series Program Notes

Foreword - Philosophy and short history

Acknowledgments

Detroit Symphony - a page of material on its development

Sixten Ehrling and Valter Poole, the conductors

Concert Schedule and Appendix Contents

The Notes - a very brief presentation about the music, including themes

Audiovisual Aids - recordings for each selection programmed, if recorded; suggested list of films and filmstrips from Audio-Visual Ed. Department of schools

Biographies of Composers correlated with Adventures in Music teachers guides.

Children's Museum - a unique collection of exhibits and pictures that are available on loan for use in the music rooms in the various schools and pertinent to the programs discussed in the guide.

References

Songs to be sung at the concerts

Editor's Note: Program Notes for 1965-1966 were used at the request of Isabelle H. Hoersch.

PROGRAM NOTES

(Portion)

Detroit Public Schools Concert Series: 1965-1966

Isabelle H. Hoersch

First Movement (Allegro vivace), from
Symphony in C major, (Jupiter) (K.551) . . Wolfgang Amadeus Mozart
(1756-1791)

During the summer of 1788, Mozart composed three of his greatest symphonies, the E flat (K.543), the G minor (K.550), and the C major (K.551),also titled the Jupiter Symphony, the first movement of which we will hear on this program. It may be of interest to know that the letter and figures associated with many of Mozart's works were used to indicate a specific work, as Mozart composed more than one work in certain keys.

The popular name of the symphony - the Jupiter - may well be associated with the image of the ancient Roman god - Jupiter (Jove the Unconquerable).

The symphony has four movements:

I. Allegro vivace
II. Andante Cantabile
III. Minuetto: Allegretto: Trio
IV. Finale: Allegro Molto

The opening notes of the first movement establish the idea for the climax of the symphony. The first three movements might well be classified as "preludes" to the fourth movement.

The symphony opens with sweeping broad phrases, gay in mood, for full orchestra. Then the upper strings are heard in a half-sad, half-gay theme. The woodwinds and lower strings then sing a beautiful counterpoint melody.

(8-measure theme quoted)

An auxiliary theme in G major, typically Mozartian is then heard.

(4-measure theme quoted)

Many musicologists express the thought that in this symphony Mozart departs from his typical style and makes a definite approach to the style of writing found in the modern symphony. The Jupiter symphony was music not only of Mozart's century, but of all centuries. It was music by a Mozart at his best.

CHILDREN'S MUSEUM

Lending Collections Available for School Concert Series

1965-1966

"THE ORCHESTRAL PALETTE AND
THE GRAND SYMPHONIC FORM"

The Catalogue of Lending Collections available at the Children's Museum lists in detail numerous exhibits and sets of pictures for use in music rooms. Supplementing this catalogue, the following list outlines briefly materials pertinent to the School Concert Series Programs. Teachers who do not find what they need listed should consult the Museum (873-2670), as new materials are being added constantly. Requests for material should be indicated as music orders on the order blank.

Concert Highlights

The following materials provide historical and cultural background for musical compositions, reflect the musical mood of a piece, or illustrate the story on which the music is based.

Program II - Featuring Strings . . . . . November 16, 1965

First Movement, Symphony in C major. The instruments for which Mozart scored this symphony - flute, oboe, bassoon, horn, trumpet, kettledrum, and strings are illustrated in various types of pictures.

Carnival of the Animals. The stately swan, the clumsy elephant, the royal lions, and all the other animals described in this musical-zoological fantasy are depicted in a set of drawings. Realistic pictures of the elephant and the swan are available, also.

Polka and Fugue from Schwanda. A picture of the bagpipe player shows the main character in this opera by Weinberger.

Featured Composers. Portraits of Mozart and Saint-Saens are available as well as pictures of the countries where they lived and worked.

The Life of Mozart. Mozart as a child, his family, title pages and manuscripts for some of his compositions, places where he performed and other details related to his life are presented in this collection of pictures for bulletin-board display.

Mozart - His Musical Life in Austria. Like Beethoven, Haydn, Schubert, and many other musicians, Mozart lived and worked in various places in Austria which are shown in this collection of bulletin-board pictures.

Prague, the City of Mozart. Scenes of 18th Century Prague where many of Mozart's musical activities took place are highlighted in this group of pictures.

Musical Instruments

Many of the compositions featured on the School Concert Series are interesting because of the instruments featured and the way they are used to create a mood. The following materials are available to correlate with the study of musical instruments.

Accent on Rhythm. Drums, musical gourds, rattles, and other rhythm makers from Africa, Latin America, and the American Indians are featured in this exhibit for use in a locked exhibition case.

European Folk Music. Flutes, stringed instruments, and rhythm makers are combined with costume dolls and background pictures for an exhibit to use in a locked case.

Instruments of the Band. This series of small black and white pictures shows the characteristic instruments with a brief description of each.

Meet the Instruments. This series of color pictures shows individual and families of instruments. Teachers may order the complete set of twenty-five posters or by groups as follows:

Part A - The Strings
Part B - The Woodwinds
Part C - The Brass
Part D - The Percussion

Music of the Orient. A Chinese moon guitar, a set of miniature Japanese musical instruments, a Burmese gong, a Miriam drum from Israel, and various flutes are among the instruments in this exhibit for use in a locked exhibition case. Background pictures and labels provide interpretation.

Musical Instruments from Many Lands. Spanish castanets, African drums, Latin American maracas, and Yugoslavian flutes are typical of the instruments included in this collection for use in a locked exhibition case. Many of these instruments are used for special effects in contemporary musical works.

Musical Instruments of Latin America. Fold instruments from Ecuador, Cuba, Brazil, and Peru, as well as the modern importations of bongos, claves, and castanets, are represented. Background pictures and labels interpret these unusual instruments in this exhibit for use in a locked exhibition case.

Paintings by William Gibbs. These authentic and beautiful paintings portray "Continental Bagpipes," "Drums of India," "Double Spinet," "Guitar," "Northumbrian and Lowland Scotch Bagpipes," "State Trumpet and Kettledrum of India," "Chamber Organ," "Clavichord," "Upright Spinet," "Viola da Gamba," "Mandoline and Quinterna," and "The Hellier Stradivarius." A brief text on the front of each picture tells about the instruments.

The Piano and Its Relatives. The clavichord, spinet, and harpsichord, together with a chart showing the history of the piano, highlight the story of this instrument popular with many musicians.

Paintings by Famous Artists. "The Jester," by Hals, "The Two Girls at the Piano," by Renoir, "Marimba Players," by Paradise, and "The Music Lesson," by Davis are a few of the paintings available.

Musical Themes in Paintings. These pictures for bulletin-board use are prints of paintings by old masters and contemporary artists in which music is the subject. "Boy with Violin," by Mancini, "Pipers of Balmoral," by Melchers, "The Troubador," by Tamayo, and the "Singing Boys," by Hals are among those included.

Tune Up. The captivating photographs from the book of the same name show the four main choirs of instruments. These are arranged in sets which may be ordered individually as follows: Brass and Woodwind Instruments, Percussion Instruments, and Strings.

The Opera

The interest in this form of musical drama has been fostered by the annual appearance of the Metropolitan Opera Company in Detroit. New materials related to the operas performed and pictures of opera singers are constantly being added to the lending collections. The following materials are available on this topic:

Aida by Verdi. These colorful illustrations show dramatic moments in this opera and can be used as a background for a locked case exhibit or in the classroom.

Behind the Scenes at the Met. The prop man, the stagehand, the costume custodian, the scenery designer and a host of other skilled workers vital to the successful performance of any opera are presented in these black and white photographs.

Detroit Singers at the Met. Chase Baromeo, Eugene Conley, Marilyn Cotlow, Emilia Cundari, Wilfred Engelman, Maria Leone, John MacCurdy, and George Shirley are Detroit singers represented in this collection.

Famous Composers of Opera. Composers whose operas are still popular today, including Bizet, Gounod, Mozart, Puccini, Rossini, Verdi, Strauss, and Wagner comprise this collection of pictures.

The Metropolitan Opera. The magic of opera at the Met is captured in these pictures for bulletin-board use from the book, "The Magic of Opera." These collections are organized into four parts, which may be ordered separately by title as follows:

Part A - The Traditions of Grand Opera
Part B - Great Moments in Opera
Part C - The Magic of Opera
Part D - Scenes from Operas

Opera Houses Around the World. Famous opera houses in England, France, Italy, Germany, and the United States are shown in this picture collection for use on a bulletin board.

Opera in Performance. Sets of photographs on individual operas provided by the Metropolitan Opera Association are available for the following operas:

Aida	- by Verdi
Boris Godunov	- by Moussorgsky
Carmen	- by Bizet
Die Meistersinger	- by Wagner
Don Giovanni	- by Mozart
Faust	- by Gounod
La Traviata	- by Verdi
Lucia di Lammermoor	- by Donizetti
Madame Butterfly	- by Puccini
Othello	- by Verdi

Scenes from Famous Operas. Exhibits for bulletin boards show scenes from famous operas such as "Aida," "Carmen," "Pagliacci," "La Traviata," "Die Walkure," "Barber of Seville," and many others.

Singers at the Met. Among the contemporary singers, pictures are available for Phyllis Curtin, Robert Merrill, Jan Peerce, Cesare Siepi, Joan Sutherland, Leontyne Price, and Theodor Uppman.

Stars of the Opera Stage. Famous singers of yesterday and today who perform in opera are represented in photographs. Albanese, Conley, Gorin, Lehman, Martinelli, Pons, Ponselle, Tebaldi, Tibbetts, Tucker, and many others are available.

Cultural Background of Music

Music is often a unique expression of the culture from which it comes. Some of the following materials may be helpful in developing students'

musical understanding. For complete listing of materials on the following topics, see the Catalogue of Lending Collections on the pages listed.

Costumes. Colorful illustrations show folk, historic, and nationality costumes from European, Latin American, and oriental countries. Spanish dancers, Russian cossacks, and gypsies are depicted, as well as regional and historic folk costumes.

Geographic Background. A view of Salzburg as it looked in Mozart's day, a Norwegian fiord, the Rhine River, the Kremlin, the Castel Sant' Angelo in Rome, and many other pictures that show the locale of musical compositions or depict the native land of the composer.

Historical Events. Scenes of important events and pictures related to the life during various periods of history, such as ancient Egypt, ancient Greece, the Middle Ages, and the Renaissance provide background material for many operas and musical compositions.

Literary Backgrounds. Pictures of fairy tales by Andersen, Grimm, and Perrault; portraits of legendary heroes and gods; and illustrations of Biblical stories are examples of material that would correlate with musical compositions. "Heroes from Greek Myths," "Enchanting Tales," and "Scandinavian Fairy Tales," are collections representative of this material.

Paintings. Reproductions of famous paintings by the world's masters reflect musical themes - the moods, rhythms, and emotions. They also relate to periods and styles as they have changed through the ages.

Related Arts. Materials on the dance and drama are available to correlate with the study of music. Pictures of folk dances, ballet, and historic dances are available, as well as an exhibit on "Dances from Many Lands" for use in a locked exhibit case. Drama materials on the Greek theater, Shakespeare's plays, and the Chinese theater are available also.

Music teachers desiring a copy of the
Catalogue of the Lending Collections
may obtain one by calling the Museum,
(873-2670)

NEW ORLEANS PHILHARMONIC-SYMPHONY ORCHESTRA

To: Home room, classroom, and music teachers.

May we ask that you read this memo, and its supporting material, to your students. Some teachers invite discussion and some assign light research regarding composers, compositions, or instruments.

* * *

Long, long before the time when the concert is to begin, the New Orleans Symphony's big moving van will pull up at the hall where the concert is to be held.

In this van will be many of the orchestra's instruments, the music stands, a trunk carrying the music for the concert, the podium or platform for the conductor, and the other equipment. Carefully the instruments, all in their specially made trunks, will be moved into the auditorium. First, there will be seven big wooden trunks which look like mummy cases. Each case is about seven feet tall and each of these big cases encloses a Bass, or a string Bass, as it is sometimes called. Then smaller cases, looking somewhat like "big brothers", will be brought carefully in and these will enclose the cellos and they will be about nine in number.

There will be three or four trunks, each about four feet square, and each will contain a tympani - or kettle drum. Other trunks will contain bass drum, military drum, xylophone, Chinese gong, chimes, and many other instruments that the musicians play by hitting.

A big kind-of-triangular case will enclose the harp.

Then will come a case holding the contra-bassoon, an important woodwind instrument that makes a rather funny low-down sound.

Musicians who play violin, viola, trumpet, trombone, flute and the other smaller instruments, carry their instruments with them and therefore these instruments will not be unloaded from the van.

After the Symphony's stage manager has put the music stands and chairs in place for the eighty (80) member orchestra and has seen to it that there is enough light on the stands for the music to be seen and read, and made sure that the microphone is working, and a dozen other tasks, the Symphony's librarian will arrive.

The librarian, like the stage manager, is a playing member of the orchestra. He will unlock his music trunk and, with his assistant, will place the music on the stands. From time to time a last minute change in program occurs and when it does the librarian has to get busy putting out the music for the new composition. Some of the musicians read from music placed on a stand directly in front of

them. Some other musicians "double up" and this is especially true in the string section. . . one stand holds the music for each two violinists, each two violists, each two cellists, and each two bassists.

Long before concert time, the musicians will arrive at the auditorium. They will arrive in chartered busses. After uncasing thier instruments they will begin their individual limbering up, and with each musician practicing scales or parts of the music to be played, a great musical din is the result.

A word about the members of the New Orleans Philharmonic-Symphony Orchestra: these men and women are all first rate professional performers - all belong to the American Federation of Musicians, which is the musicians union. Most of them started the study of music when they were four, five or six years of age. In grade school and in high school, they were members of their school bands and orchestras. Almost all of them hold the Bachelors degree from colleges, universities or music conservatories, and many of them have their Master's degrees. Thus, their training and experience is at least equal to that of most of our city's lawyers, engineers, accountants and other professional people.

At the present time, only two members of the Symphony are natives of New Orleans. The others come to New Orleans from all corners of the nation and about a third of them were not born in the United States although they are citizens now - with the exception of two young men, new in the Symphony this year and new to this country, who are qualifying for citizenship. Many of the musicians are private music teachers and some teach in the colleges and universities of New Orleans. About half of the Symphony musicians also play in the Opera orchestra. Many of them also play in small chamber music groups while others constitute the backbone of the Mobile and Jackson opera orchestras. Several of them are hotter players than the Bourbon Street jazzmen, but they seldom get a chance to prove it.

When they are not performing or rehearsing with their respective groups, they are practicing at home in order to have the material in good order in advance of the performance date. Woodwind players - oboe, clarinet, bassoon - spend a lot of time at home making reeds, an operation which often requires the need of a lathe and a number of other special tools.

What time they have left, of course, they spend with their families, and since many are married to professional musicians, and their youngsters are being taught at least one instrument, you can see that just about every hour of the musician's day - at the concert hall or at home - is a musical one.

When the members of the New Orleans Philharmonic-Symphony have all taken their places on stage, an electronic device is turned on which emits a loud humming sound. This is the sound of an electrically operated Tuning Fork and it vibrates at the rate of 441 cycles per second. This is the key of "A" and once a musician has his instrument tuned perfectly to that "A" he can tune perfectly to the other notes above "A" and below. This being done, the electronic device is turned off and the stage is all set for the conductor to enter and begin the concert. There is no further opportunity to "run through a few plays", or to "check the signals" - everything has to be ready then because the kickoff is about to take place.

The conductor and music director of the New Orleans Philharmonic-Symphony is Werner Torkanowsky. He was born in Germany, raised in Israel, and came to the United States in 1948. He has studied with the best teachers here and abroad, played in major American orchestras, and has been the guest conductor of the Philadelphia, New York, Chicago, Detroit, San Francisco and all the other big American orchestras in addition to many in Europe. He is young and because he has a son in grade school and a daughter in high school, he is very familiar with the non-musical appetites of young people as well as what they like at a concert. For this reason, and for many other reasons, you are assured of a good time and a wonderful experience when he steps briskly onto the stage to lead the Symphony and begin the concert.

The Pittsburgh Symphony Orchestra

CONCERTS FOR YOUNG PEOPLE

1966-67

prepared by

Dr. Frederick Dorian

Suggestions to Teachers - 2 pages

The limitations of these notes
The importance of eliciting student opinion
Concert behavior
The Task: Building Tomorrow's Audience
The Method: Activating the Young Mind
Appreciation in Technical Terms
Non-Technical Approach

Henry Mazer - Conductor and Commentator

The Orchestra

The Instruments of the Orchestra

The Strings
The Woodwinds
The Brass
Percussion

History of the Pittsburgh Symphony Orchestra

WQED School Services Televised Music Instruction

Broadcast Schedule WQED Concerts for Young People

The Program Notes

PITTSBURGH PUBLIC SCHOOLS
CONCERTS FOR YOUNG PEOPLE--WQED SCHOOL SERVICES

Instructor: Miss Christine Skoda, Music Supervisor, Pittsburgh Public Schools.

This 1966-67 series of five 20-minute lessons is designed to assist classroom teachers (grades 4-9) develop in their students a deeper appreciation, understanding and enjoyment of symphonic music.

EMPHASIS WILL BE PLACED ON THOSE SELECTIONS TO BE PERFORMED BY THE PITTSBURGH SYMPHONY ORCHESTRA AT ITS 1966-67 SERIES OF CONCERTS FOR YOUNG PEOPLE.

(1) GETTING ACQUAINTED WITH MUSIC — Th Oct. 13: 1:00-1:20 PM; F Oct. 14: 9:35-9:55 AM

Objective: To acquaint young students with the 4 sections of the Symphony Orchestra and to introduce them to the Overture.

Lesson Outline: 1) The seating arrangement of the orchestra, 2) The Overture as a musical form.

Before the Lesson: 1) Learn the families of instruments: Strings, Woodwinds, Brass and Percussion, 2) Introduce musical forms: Symphony, Concerto and Suite.

After the Lesson: 1) What music did students like best? Why did they like it? Did it sound like something they had heard before and enjoyed? 2) Discuss the instrumentation used at a concert: a) full orchestra, b) small orchestra, 3) After the Symphony, listen to additional movements of the music heard on the program.

(2) LEARNING TO LISTEN — Th Jan. 5: 1:00-1:20 PM; F Jan. 6: 9:35-9:55 AM

Objective: To help students develop good habits for listening to music.

Lesson Outline: 1) Discussion and demonstration of the basic elements of music: Rhythm, Melody and Harmony, 2) Added features which make the music interesting and exciting: Tempo, Tone Color and Dynamics.

Before the Lesson: 1) Know the difference between noise and sound, 2) Learn that something must vibrate if we are to hear it: a) Sounds of nature (scraping of an insect's feet on its wings), b) Musical instruments (brass instruments - lips vibrate in mouthpiece), 3) Discuss the quality of sounds--Demonstrate that a person may play the same tone on the bells, piano or sing it. The pitch is the same but the quality is different.

After the Lesson: 1) Emphasize that the melody is the "easiest" part of the music to hear, 2) Learn to hum the melody of the "Old Castle". 3) Discuss instruments in the orchestra that are often used as the "rhythm" instruments. (Percussion, bass, piano are usually considered in this category.) 4) Have the class sing a round and notice that the harmony is not chordal, but the result of several melodies moving along at the same time.

CONCERTS FOR YOUNG PEOPLE
WQED SCHOOL SERVICES TELEVISED MUSIC INSTRUCTION: 1966-1967

(3) ENCOURAGING YOUNG TALENT — T Jan. 31: 2:40- 3:00 PM; W Feb. 1: 11:05-11:25 AM

Objective: To present great music performed and written by children—past and present

Lesson Outline: 1) Discussion and interview with, and demonstration by a young musician, 2) Developing our musical potential, 3) Famous child musicians of the past.

Before the Lesson: 1) Discuss talent or musical ability of children in your school. Do they come from musical homes? Does the school help foster this talent? Do some talented people waste their talent? 2) Discuss Felix Mendelssohn as an outstanding child musician.

After the Lesson: 1) Encourage students who play instruments to perform for the class, 2) Talk about other famous child musicians; e.g., Mozart and Heifetz, 3) Listen to recordings of talented children of today; e.g., children's choirs singing professionally, 4) Encourage the composing of simple songs which might be played or sung by the class.

(4) UNDERSTANDING BRINGS ENJOYMENT — Th April 6: 1:00-1:20 PM; F April 7: 9:35-9:55 AM

Objective: To stress the importance of the role of the conductor as the link between composer and the listener.

Lesson Outline: 1) Brief history of conducting, 2) Responsibilities of the conductor, 3) Conductor for the Pittsburgh Symphony Young People's Concerts, Henry Mazer, 4) Conductor of the Pittsburgh Symphony Orchestra, William Steinberg.

Before the Lesson: 1) Discuss the use of the score by the conductor, 2) Show examples of a conductor's score. Point out how the instruments are listed, how they are grouped, etc. 3) Stress the fact that every selection you hear (band, orchestra or choir) is the result of the work of some conductor.

After the Lesson: 1) Discuss the training needed to become a conductor of a major orchestra, 2) Select several different recordings of the same work. Look for differences in the style of interpretation, 3) List famous conductors of our day, 4) List famous conductors of the past who conducted the Pittsburgh Symphony Orchestra, both as guests and as regular conductors.

(5) BUILDING TOMORROW'S AUDIENCE

Th April 27: 1:00-1:20 PM
F April 28: 9:35-9:55 AM

Objective: To help students understand their musical heritage.

Lesson Outline: 1) Nationalism in music, 2) Knowing and appreciating our communities' musical resources, 3) Placing our music in relationship with that of other nations and peoples.

Before the Lesson: 1) Discuss different types of music which we encounter in daily life: a) March - Band - Parades, b) Polkas, Foxtrots, Rock & Roll - Dancing, c) Hymns - Church - Meditation. Stress the fact that they all serve different purposes. We need a "balanced diet". 2) Point out that the more you know about music and hear it, the more you will enjoy it. 3) Discuss the recent tour of the Pittsburgh Symphony Orchestra (Europe and the Near East).

After the Lesson: 1) Encourage the students to exchange their impressions after attending a Symphony Concert. Did they enjoy the music? Did knowing something about the music beforehand help them to enjoy what they heard? Would they care to go again? 2) Encourage students to build a home library of recordings, 3) Encourage them to go to the public library and use the listening room.

PRODUCED BY WQED SCHOOL SERVICES UNDER A GRANT FROM THE CITY OF PITTSBURGH.

SARASOTA COUNTY PUBLIC SCHOOLS

EVALUATION OF THE CONCERT
(Student)

NAME_____ SCHOOL_____

TEACHER_____

PROGRAM

1. OVERTURE: THE SECRET OF SUZANNE . . . . . .Wolf-Ferrari
2. TOY SYMPHONY . . . . . Haydn
3. LITTLE TRAIN OF CAIPIRA. . . . . Villa-Lobos
4. SWAN LAKE BALLET SUITE . . . . . Tchaikowsky
5. PICTURES AT AN EXHIBITION. . . . . Mussorgsky

Write the number of the composition which you would like to hear again.

_____ Why? _____

_____

Name three instruments of the orchestra you would like to play.

_____ _____ _____

Why?_____

_____

Choose from the list below three types of music you would like to hear performed on next year's concert. Put these in the blanks.

symphony	descriptive music	_____
concerto	music from opera	_____
overture	choral music	_____
suite	music that tells a story	_____
dance forms	contemporary music	_____

If you did research for this concert, write yes in the blank._____

Write yes in the blank if this was your first symphony orchestra concert.
_____

Write no in the blank if this is not your first concert. _____

In the remaining space, write what you think you have learned from attending this concert:_____

_____

SARASOTA COUNTY PUBLIC SCHOOLS

1965

MATCHING TEST

DIRECTIONS: Fill in the blanks with the proper word from the list below. There are two words that are not defined.

_____ A short overture often introducing each act of an opera.

_____ A short, repeated melody or theme.

_____ The written music which the conductor follows in directing the orchestra or singers.

_____ An elaborate vocal solo from an opera.

_____ A person who arranges dances.

_____ A hymn tune or traditional melody arranged for use in church.

_____ Leader of the orchestra.

_____ A play set to music with scenery and costumes.

_____ A person who writes the words for an opera or operetta.

_____ First violinist in the orchestra.

concertmaster	librettist
prelude	chorale
aria	score
conductor	opera
motif	sonata form
choreographer	concerto

SARASOTA COUNTY PUBLIC SCHOOLS

QUIZ

MULTIPLE CHOICE - UNDERLINE THE CORRECT ANSWER

1. Four families of instruments are needed for a (a) chorus (b) band (c) symphony orchestra
2. Symphony 40 in G Minor was written by (a) Mozart (b) Beethoven (c) Brahms
3. Bartok was the composer of (a) Nutcracker Suite (b) Rumanian Dances (c) Intermezzo
4. The conductor (a) plays in the orchestra (b) directs the orchestra (c) is a principal in the orchestra
5. A story danced to music is (a) suite (b) polka (c) ballet

TRUE OR FALSE

1. _____ Mozart was probably the most outstanding musical genius the world has ever known.
2. _____ Pianissimo means to play or sing very loudly.
3. _____ Fritz Kreisler is not only a composer but is a famous violinist.
4. _____ Chamber music is a composition for a small group of voices or instruments.
5. _____ Shostakovich wrote the Nutcracker Suite.
6. _____ Tchaikowsky was the Russian composer who was known as the "bad boy."
7. _____ A favorite concert piece, "The Dance of the Sugar Plum Fairy" is a part of the Nutcracker Suite.
8. _____ The flute is a woodwind instrument.
9. _____ This is a theme taken from the "March" from the Nutcracker Suite.

(Theme given here)

10. _____ This theme is taken from Mozart's Symphony in G Minor.

(Theme given here)

UTAH SYMPHONY ORCHESTRA

YOUTH CONCERTS

OUTLINE OF 1966-1967 PROGRAM BOOKLET

"YOUR GUIDE TO MUSIC"

Introduction - Commercial sponsor.

Music for Everyone - Brief development of the symphony orchestra and related general acoustics.

Meet the Masters - A time line, giving composers' dates and general period classification.

The Composers' Most Representative Works and Their Dates

Meet the Maestro - Maurice Abravanel and his function.

Instruments of the Orchestra - A brief paragraph about each one with accompanying drawings.

Seating Plan of Utah Symphony Orchestra - Diagram and photograph of orchestra spread over 2 pages.

Frequency Range of the Orchestra

Glossary of Musical Terms

Program Notes for 1966-1967 Season

PREPARATORY MATERIALS FOR THE PUGET SOUND PROJECT

AND THE STATEWIDE TOUR BY THE SEATTLE SYMPHONY ORCHESTRA

The materials developed for these two federally-funded series of concerts played by the Seattle Symphony Orchestra were written by music educators for immediate, practical use in the elementary, junior, and senior high classroom. The main vehicles for transmitting the information were the Teacher's Handbook and tapes that were coordinated with the handbooks.

The elementary and junior high school handbooks were divided into three parts: 1) a tape of musical excerpts and narration to be played for the class; 2) in-class discussions and student participation activities; 3) concert posters and visual materials to be displayed.

The elementary materials, written by Walter Barnum, supervisor for the Shoreline School District No. 412, left little for the classroom teacher to do other than follow instructions closely. The teacher was told what to say, when to say it, when to start and stop the tape, and what to put on the chalkboard. It was not necessary to complete the entire lesson in one sitting if the teacher did not feel it practical. Suggestions for various songs relating to the concert were given, along with the books containing them, student-level reading on the lives of the composers, and recorded compositions. The narration was done by a professional announcer.

The junior high school handbook, written by Barbara Reeder, Music Department Assistant of the Seattle Schools, included brief background information on the Seattle Symphony, four class lessons coordinated with a tape, one each concerning the composer, the performer, and the listener, and the final one a combination of all three. The symphony section was a series of questions and answers, with an opportunity given the student to conduct a two-beat pattern as an introduction to the conductor's function.

Taking a portion of the first lesson, The Composer, as an example, the following steps were given:

Start the tape - introduction
Stop the tape - The Composer Writes the Musical Idea

1. Students draw lines to indicate direction of melodies played on the piano by the teacher.
2. A short graphic representation of a rhythmic pattern drawn by the students.
3. Writing a musical score. A very simple means of having the student make a sign for a trumpet, a gong, or a drum, each time one is heard.

Start the tape - Students mark an "x" each time he hears the <u>drum in Copland's Fanfare for the Common Man</u>.

Lesson 2: "The Performer Plays the Musical Idea," dealt with dynamics, tempo, and phrasing. Students wrote "f" or "p" according to the dynamic played on the tape. Then students conducted a portion of Mozart's Impresario Overture in two. Then the three-beat pattern was introduced, along with legato and marcato, the student listening to determine which was used.

Lesson 3: "The Listener Recognizes the Musical Idea". The Charles Ives-William Schuman America Variations were presented for melodic recognition purposes, followed by the chorale prelude Sleepers Awake, Bach-Ormandy, in which the student could learn the melody and even sing it with piano accompaniment. An example of how Bach combined this melody with another to form polyphony was given. And so on. . .

Lesson 4: "Combining the Experience of the Composer, Performer, and Listener". Using the Creston Dance Overture, a formal breakdown of the composition was presented, utilizing the main theme in a creative manner by giving the students an opportunity to write a short composition using this melody.

The second step in the lesson was to take the $\frac{18}{16}$ ($\frac{9}{8}$) time signature and have the student clap and count various metric emphases, and then playing them on simple rhythmic instruments along and in combination.

Then the bolero section of the overture was played, with the castanet rhythm having been written on the chalkboard for study. This was conducted and the two final sections considered. A number of possible student activities were suggested to conclude this section. These included identification of principal melodic and background instruments, writing a story or drawing a picture to fit the music, writing a paragraph that would explain the student's reasons for assigning this music to a television, literary, or movie character, and using the music to describe a scene for a play. These activities were undertaken while the music was played on the tape.

As part of the preparation, the student received a program listing the compositions, giving a diagram of the orchestra, a photograph of a bass player demonstrating his instrument, and a section for class notes.

The senior high school materials examined were prepared by Parker E. Cook of the Seattle Schools, and represented a step ahead in complexity of information and maturity of the listener. The four part lesson consisted of a tape, in-class discussions, a page of chronological listings of composers and significant events along with concert posters to be displayed, and, finally, student participation in interdisciplinary projects and activities. The student pamphlets similar to the junior high programs were given to the class.

There were no themes given in this last manual, the information on the compositions having been given by the narrator on the tape. Pauses in the taped narrations were devoted to class discussions. The interdisciplinary aspect of the lesson was considered very important: in fact, awards were given by the Title III office for outstanding work in this area. This approach involved suggested activities in language arts, social studies, science and mathamatics, foreign language, business education, art, home economics, industrial arts, photography and physical education. A list of recommended paper-backs was also given.

Symphony Concerts for Young People

Spokane, Washington

SPOKANE SYMPHONY ORCHESTRA

SYMPHONY CONCERTS FOR YOUNG PEOPLE
1964-65 Season
Under the Auspices of the Junior League of Spokane

Fourth Concert: MUSICAL SHAPES

February 27, 1965 - 12:45 P.M. - Post Theatre

Syllabus Committee: Mildren Torbenson, Floyd Acree, Forrest Daniel

Program: Haydn "SURPRISE" SYMPHONY - Andante Movement
Bartok HUNGARIAN PEASANT SONGS
(Other Selections to be Announced)

QUESTIONS FOR DISCUSSION

1. How can music have shape or form?

2. Does form in music have anything in common with form in Art? With Literature?

3. How can a fundamental understanding of form in music enhance our enjoyment in listening and also make performance more musical?

4. Why is the imagination so vital in both listening to music and in performance?

5. Try to compose a short song or piece of music. How could this help you to understand the basic principles of <u>form</u>?

MUSICAL SHAPES

FORM is the shape or structure of something as distinguished from the material of which it is composed. Thus FORM IN MUSIC is continuity in music achieved through recognizable patterns. It is the organization of musical ideas into meaningful, satisfying designs without which rhythm, melody, and harmony lack sense. Schoenberg describes form in music as comprehensibility through memorability.

FORM IN MUSIC is the sequence in which things happen. It is the arrangement of tones that make up a melody, to the development of musical ideas that make up a composition. The nature of the music determines its form. It results from the natural growth of the composer's idea. In this sense, all forms are unique. But all forms, however divergent, are based on the extra-musical principles of unity and variety achieved largely through repetition and contrast. The composer utilizes these devices to give his work coherence, but he does so voluntarily, in a personal way. Form follows an inner logic inherent in the music itself.

A Composer uses the elements of music (melody, rhythm, and harmony) in such a way that from the infinite variety that is possible in the use of these elements, he creates a meaningful "whole." This is true of all art. In order for us to feel a sense of satisfaction and inner harmony from a work of art, there must be a delicate balance of elements within this "whole." The principle of unity and variety is basic in all form. We can see it exemplified through music in the simplest folk song to the most complex symphonic work.

How does one comprehend FORM in music? How does one comprehend the structure or framework of an extended piece of music? Form presents the listener with his greatest challenge, for while the other elements of music appeal directly to the senses (aesthetic response to beauty of tone, melody, rhythm, harmony, etc.) Form engages the mind. Thus, while still enjoying the sensual aspects of music, he finds added and deepened pleasure in comprehension of the relationship of the elements of music to each other. One must become aware of the details of a composition, and the development of these details and patterns to form a unified whole. To do this, one must exercise his powers of tonal memory and imagery. Aaron Copland speaks of the imagination as one of the chief attributes of, as he states, "the Gifted Listener." He describes this full appreciation of music as a delicate balance of heart and mind.

But how to begin? Analytic listening is always a matter of noticing. As such, it can begin very early and very simply. Folk songs are perfectly suitable material for the beginning of analytic listening. Within these songs there is the opportunity to observe the make-up of a lovely melody, strengthen a feeling for phrase length, and cadence.

Some examples of simple song form are the following:

One-part song form or strophic form is made up of one main tune. A song in strophic form uses the same music for each stanza:

This Old Man
On Top of Old Smoky
Night Herding Song
Shenandoah

Two-part song form makes use of a tune and a contrasting tune: A song with a stanza and refrain is in two-part form. The diagram for this form is A B.

The Happy Wanderer
Lullaby - Brahms (This song illustrates two-part form with an internal unity -- each period has a definite cadence and the two parts balance each other.)

Three-part song form consists of three parts: the principle theme or melody: a contrasting theme; and a restatement of the principle theme: (A B A)

O! Dear, What Can the Matter Be
All Through the Night
Marine's Hymn
Rock-a-My Soul
Nobody Knows the Trouble I've Seen

Instrumental Music illustrative of ABA form:

	Suggested response to strengthen feeling for Form
Berceuse (from "Firebird Suite") Stavinsky (Adventures in Music - I - Vol. I)	Listening and Art Expression
Children's Symphony - First and Third Movements - Harl McDonald (Adventures in Music, II & III, Vol. I)	Dramatic rhythmic movement
Waltz from "Faust" - Gounod (Adventures in Music, III, Vol. I)	Rhythmic movement
Waltz from "The Sleeping Beauty" - Tschaikovsky (Adventures in Music, - IV, Vol. I)	Rhythmic and Art Expression
Symphony No. 5 First Movement - Schubert (Adventures in Music - V, Vol. I)	
Symphony No. 8 Second Movement - Beethoven (Adventures in Music - VI - Vol. I)	

The ability to recognize and remember melodies is basic to gaining an awareness of Form. Discover what interesting things can be done with a melody through:

Theme and Variations
Rondo
Canon
Fugue

THEME AND VARIATIONS

SING THE THEME	LISTEN TO THEME AND VARIATION
Twinkle, Twinkle, Little Star	Variations on a Folk Tune - Mozart
(Music for Young Americans, Bk. II)	(Record Album to Accompany MYA, Bk. II)
Compare Mozart's Variations with a more modern treatment of this tune:	Variations on a Nursery Tune - Von Dohnany
Pop! Goes the Weasel	Variations on the Theme "Pop! Goes the Weasel" Cailliet (Adventures in Music, Grade 4, Vol. I)
(Music for Young Americans, Bk. III)	
Jesu, Joy of Man's Desiring - Bach	Jesu, Joy of Man's Desiring from Cantata 147 - Bach
(Singing Together, Grade V)	(Adventures in Music, Grade V, Vol. I)
When Johnny Comes Marching Home	American Salute - Gould
(Singing in Harmony, Grade VI)	(Adventures in Music, Grade V, Vol. I)
Hum principle theme from the Second Movement of the "Surprise" Symphony - Haydn	Second Movement - Andante - "Surprise" Symphony - Haydn

RONDO FORM: In which the main theme recurs after each contrasting theme.

Sing:	Listen to:
Viennese Musical Clock - Kodaly (Music for Young Americans III)	Viennese Musical Clock from "Hary Janos" Suite - Kodaly (Adventures in Music II, Vol. I)
Romanza - Mozart (Music for Young Americans II)	Romanze from "Eine Kleine Nachtmusik" - Mozart (Adventures in Music IV, Vol. I)

CANON: In which the imitation may be at any melodic and rhythmic interval as contrasted with a round in which an entire phrase is completed before the entrance of the next voice.)

Sing:

March of the Three Kings

(Music Everywhere VI)

Farandole - from "L'Arlesienne Suite No. 2" - Bizet
(Adventures in Music, VI, Vol. I)

FUGUE: In which imitation (repetition) in several voices of a phrase or subject previously announced by one voice is the essence.

Follow the theme "in flight" as it is played by various sections of the orchestra.

Little Fugue in G Minor - Bach
(Adventures in Music - VI, Vol. I)

SYMPHONY No. 94 IN G MAJOR "Surprise" - HAYDN

Second Movement - Andante

The surprise which gives Haydn's Symphony No. 94 in G Major its title occurs in the second movement (Andante). The movement opens very quietly with a slow, soothing melody played by the violins which ends with a completely unexpected loud chord played by the full orchestra! The surprise of this loud chord after a quiet first movement, and an even softer opening second movement, was by way of a joke on English audiences (Haydn was visiting in England when he wrote this -- it is one of his London Symphonies) who were apt to doze a bit while listening to music -- especially in the Andantes and Adagios. Haydn is known for his cheerfulness and loved to inject humor in his music.

The Andante, like many of Haydn's slow movements, is a set of variations on a single theme. Violins give out the naive melody.

This section is repeated pianissimo, only to end with the fearful bang!

The second half of the tune reaches a quiet ending, for Haydn knows when a surprise is not a surprise. A series of short variations follows. First the air is heard in the second violins and violas with first violins and flutes in high obbligato -- a kind of descant.

The next variation offers the sharper contrast of fortissimo and a minor tonality.

Oboes, in a dainty double-quick version of the tune, introduce the third variation which later develops a pretty countermelody for woodwinds.

In the last variation, the original theme is mingled with several other themes, working up to a happy close.

APPENDIX P

	Page
Orchestral Works Played in Youth Concerts Presented in 1964-65, 1965-66, 1966-67 by 20 Symphony Orchestras Included in the Study	758
Music For String Orchestra	772
Programming Themes Used for Youth Concerts	773

APPENDIX Q

50 Youth Concert Programs	776

YOUTH CONCERT PROGRAMMING

Works Played In Youth Concerts Presented In 1964-65, 1965-66, 1966-67, By The 20 Symphony Orchestras Included In The Study

Composer	Composition	Number of different programs in which work was included	Total number of different performances of work
Albeniz	Iberia Suite	1	1
Alford	Col. Bogey March	3	57
Anderson	Jazz Pizzicato	3	35
	Sandpiper Ballet	1	2
	A Christmas Festival	1	2
	Bugler's Holiday	2	2
	The Typewriter	2	4
	Irish Washerwoman	1	2
	Sleigh Ride	1	2
	The Waltzing Cat	2	30
Arnell	Sonata for Chamber Orchestra	1	9
Arnold	Tom O'Shanter Overture	2	5
Auber	Masaniello Overture	1	2
Bach, J.S.	Brandenburg Concerto No. 3	3	3
	Brandenburg Concerto No. 5	1	1
	Concerto No. 1 for Piano	1	3
	Concerto in C minor for Violin and Oboe	1	1
	Concerto No. 1 in A minor for Violin	1	12
	Concerto in D minor for Two Violins	2	3
	Suite No. 2, B minor	1	9
	Suite No. 3, D Major	7	24
	Suite No. 4	1	1
	Chorale Prelude: Sleepers Awake	1	10
	Fugue in C Major	1	1
	Jesu Joy of Man's Desiring	2	3
Bach-Caillet	Little Fugue in G minor	6	25
Bach-Madeira	Adagio	1	16
Bach-Stokowski	Toccata and Fugue in D minor	3	6
Bacon	Muffin Man	1	1
Bagley	National Emblem March	2	11
Bales	Music of the American Revolution Suite No. 1	1	28
	Music of the American Revolution Suite No. 2	1	28
	National Gallery Suite No. 3	2	17
Barab	Little Red Riding Hood	1	2

Composer	Composition	Programmed	Performances
Barber	Adagio for Strings	4	5
	Capricorn Concerto	3	3
	Essay No. 1	2	29
	School for Scandal Overture	2	16
Bartok	Concerto for Orchestra	4	15
	Diary of a Fly	1	1
	Hungarian Peasant Songs	3	29
	Mikrokosmos, 2	1	2
	Mikrokosmos, 5	1	2
	Roumanian Folk Dances	1	28
Beethoven	Overture: Coriolanus	4	7
	Overture: Egmont	6	15
	Overture: Fidelio	4	7
	Overture: Leonore III	2	19
	Overture: Prometheus	5	32
	Concerto No. 1 in C Major for Piano	5	9
	Concerto No. 2 in B flat Major for Piano	1	2
	Concerto No. 3 in C minor for Piano	2	5
	Concerto No. 4 in G Major for Piano	1	1
	Concerto in D Major for Violin	2	7
	Military March for the Caroussel	1	5
	Turkish March, "Ruins of Athens"	1	4
	Song, "Hymn to Joy"	1	16
	String Quartet, Op. 59, No. 3	1	28
	Symphony No. 1	15	28
	Symphony No. 2	1	
	Symphony No. 3	5	18
	Symphony No. 5	19	127
	Symphony No. 6	6	10
	Symphony No. 7	7	27
	Symphony No. 8	7	15
	Symphony No. 9	1	2
Benjamin	Two Carribean Pieces	1	6
	Jamaican Rhumba	2	56
Berezowsky	Babar the Elephant	1	12
Bergsma	Paul Bunyan Suite	1	5
Berlioz	Damnation of Faust,		
	Excerpts	1	1
	Dance of the Sylphs	1	2
	Minuet of the Sprites	2	10
	Rakoczy March	8	30
	Roman Carnival Overture	14	33
	Symphonie Fantastique,		
	March to the Scaffold	12	43
Bernstein	Overture: Candide	13	40
	Overture: West Side Story	1	1
	West Side Story, excerpts	6	27

Composer	Composition	Programmed	Performances
Bizet	Carmen,		
	Excerpts	4	13
	Prelude	2	37
	Toreador Song	1	2
	Gypsy Dance	2	4
	Intermezzo Act III, and Argonaise	1	3
	Carmen Suite I	3	6
	Carmen Suite II	10	49
	L'Arlesienne Suite I	1	28
	L'Arlesienne Suite II	7	17
	Childrek's Games	1	2
	Symphony in C	4	11
Boccherini	Concerto in B flat Major for Cello and Orchestra	4	7
Borodin	Nocturne for Strings	1	1
	On the Steppes of Central Asia	1	1
	Polovetzian Dances	8	60
	Symphony No. 2	1	1
Bowles	The Owl and the Pussycat	1	1
Brahms	Academic Festival Overture	4	8
	Song of Destiny	1	2
	Variations on a Theme of Haydn	1	5
	Concerto in D Major for Violin	1	2
	Concerto in A minor for Violin and Cello	1	7
	Hungarian Dance No. 1	2	37
	Hungarian Dance No. 3	1	1
	Hungarian Dance No. 5	6	23
	Hungarian Dance No. 6	3	13
	Symphony No. 1	2	2
	Symphony No. 2	2	9
	Symphony No. 3	2	2
	Symphony No. 4	6	22
	Tragic Overture	1	8
Britten	Simple Symphony	3	9
	Young Person's Guide to the Orchestra	4	5
Bruch	Concerto for Violin and Orchestra	1	9
Cacavas	The Day the Orchestra Played	1	2
Caillet	Variations on "Pop Goes the Weasel"	1	3
Chabrier	Rhapsody: "Espana"	5	14
Chabrier-Mottl	Bouree Fantasque	1	5
Chavez	Toccata for Percussion	1	1
Cimarosa	Concerto for Oboe and Strings	1	2
Coates	London Suite: Knightsbridge March	2	3

Composer	Composition	Programmed	Performances
Copland	Concerto for Clarinet and Orchestra	1	2
	An Outdoor Overture	1	2
	Appalachian Spring	3	4
	Billy the Kid	3	4
	El Salon Mexico	9	21
	Fanfare for the Common Man	1	1
	Lincoln Portrait	1	1
	Red Pony	4	12
	Rodeo	13	49
Corelli	Concerto Grosso No. 8, "Christmas"	3	7
Corigliano	Elegie	1	1
Cowell	Fiddler's Jig	1	3
	Saturday Night at the Firehouse	1	10
Cowen	March of the Giants	1	1
Creston	Concertino for Marimba and Orchestra	1	3
	Dance Overture	3	12
	Prelude and Dance	1	1
Debussy	Children's Corner Suite,		
	"Snow is Dancing"	2	4
	"Golliwog's Cakewalk"	1	2
	Clair de Lune	3	5
	Danse	1	3
	Girl with the Flaxen Hair	1	2
	La Mer	5	18
	Nocturnes: "Fetes"	5	22
	Petite Suite for Orchestra: "Boating"	1	28
	Prelude to Afternoon of a Faun	3	24
Delibes	Pizzicato Polka from Sylvia	1	1
Delius	On Hearing the First Cuckoo in Spring	2	4
	"Serenade" from Hassan	1	2
Dello-Joio	"Finale" from Variations, Chaconne and Finale	1	3
Dukas	Fanfare from La Peri	3	5
	Sorcerer's Apprentice	5	9
Dvorak	Slavonic Dance No. 1	4	9
	Slavonic Dance No. 3	1	2
	Slavonic Dance No. 8	6	12
	Carnival Overture	2	3
	Concerto in B minor for Cello	1	1
	Serenade in E Major: "Waltz"	1	28
	Symphony No. 2	1	3
	Symphony No. 4	4	19
	Symphony No. 5	3	4
	Symphony No. 6	2	4
	Symphony No. 8	1	2
	Symphony No. 9	1	5
Elgar	Enigma Variations	2	14

Composer	Composition	Programmed	Performances
Elwell	The Happy Hypocrite	1	9
Enesco	Rumanian Rhapsody No. 1	10	17
Falla	El Amor Brujo,		
	Excerpts	1	2
	Ritual Fire Dance	7	20
	Three Cornered Hat (Complete)	2	3
	Final Dance	1	3
	La Vida Breve,		
	Spanish Dance No. 1	4	21
Fine	Diversions for Orchestra	1	3
Fischer	Trilogy	1	2
Franck	Psalm 150	1	2
	Symphony in d minor	3	16
Gates	Landsman of Huntsville	1	1
Gershwin	American in Paris	2	2
	Cuban Overture	2	8
	Porgy and Bess: A Symphonic Preface	1	1
	Rhapsody in Blue	2	7
Ginestera	Estancia,		
	"Malambo"	2	8
	"Wheat Dance"	1	2
	Variaciones Concertantes	1	5
Gliere	Red Poppy: "Russian Sailor's Dance"	6	38
Glinka	Overture: Russlan and Ludmilla	7	42
Gluck	Orpheus and Eurydice,		
	"Dance of the Blessed Spirits"	3	12
	"Dance of the Furies"	1	1
	Melodie for Violin and Orchestra	2	2
Gold	Exodus,		
	Theme	1	1
	Excerpts	2	4
Goldman	On the Mall March	1	1
Goldmark	Overture: In Springtime, Op. 36	1	2
Gould	American Salute	14	55
	Latin American Symphonette No. 1, "Guaracha" and "Tango"	2	22
	Latin American Symphonette No. 2, "Pavane"	2	3
Gounod	Faust: Ballet Music	2	4
	Funeral March of a Marionette	1	1
Grainger	Shephard's Hey	1	28
Granados	Goyescas: Intermezzo	1	28

Composer	Composition	Programmed	Performances
Gretchaninoff	Russian Slumber Song	1	2
Grieg	Concerto in A minor for Piano	1	3
	Norwegian Dance No. 2	1	2
	Two Elegiac Melodies	2	11
	Hall of the Mountain King	1	1
	Peer Gynt Suite	5	56
	Concert Overture: In Autumn, Op. 11	1	1
Griffes	White Peacock	3	4
	Poem for Flute and Orchestra	1	6
Grofe	Grand Canyon Suite	4	8
	Mississippi Suite	3	3
Guarnieri	Brazilian Dance	1	16
Handel	Water Music	3	15
	Royal Fireworks	1	2
	Messiah,		
	Excerpts	5	14
	Pastoral Symphony	1	2
	Concerto Grosso	1	2
	Serse: Largo	1	1
	Concerto in B flat Major for Harpsichord	1	2
	Concerto No. 10 in G minor for Oboe	3	20
Handel-Harty	Water Music	5	11
Hanson	Drum Taps	1	2
	Merry Mount Suite	1	1
	Symphony No. 2	1	2
Haydn	Concerto in C Major for Piano	1	3
	Concerto in D Major for Piano	2	4
	Concerto in E flat Major for Trumpet	1	2
	Concerto for Oboe	1	2
	Concerto No. 2 in D Major for Cello	2	2
	Symphony No. 45	1	1
	Symphony No. 86	1	3
	Symphony No. 88	1	2
	Symphony No. 93	1	5
	Symphony No. 94	3	4
	Symphony No. 98	1	2
	Symphony No. 100	5	12
	Symphony No. 101	3	8
	Symphony No. 102	1	1
	Symphony No. 104	3	3
	Toy Symphony (Leopold Mozart)	2	6
Herold	Zampa Overture	2	3
Hindemith	Symphonic Metamorphsoses on Themes by Weber	6	38
	Concerto for Woodwinds, Harp and Orchestra	1	1
Honegger	Pacific 231	2	2
Hovhaness	Symphony No. 2	2	4

Composer	Composition	Programmed	Performances
Humperdinck	Hansel und Gretl,		
	Excerpts	4	8
	Overture	1	2
Ibert	Divertissement	3	6
Ireland	Concertino Pastorale: "Toccata"	1	28
Iturbi	Seguidillas	1	1
Ives	Variations on "America"	3	13
	Three Places in New England, II	2	2
	Symphony No. 2: Finale	3	5
	Unanswered Question	1	6
Jacob	Concerto for Trombone and Orchestra	1	1
Kabalevsky	Comedians: "Epilogue" and "Gallop"	2	21
	Concerto for Cello and Orchestra	1	1
	Youth Concerto No. 3 for Piano and Orchestra	1	3
	Overture: Colas Breugnon	2	11
Khachaturian	Gayne Ballet,		
	Suite	1	1
	Sabre Dance	3	7
Kirk	An Orchestra Primer	3	8
Kleinsinger	Tubby the Tuba	4	8
	Adventures of a Zoo	1	2
Kodaly	Hary Janos: Excerpts	11	36
	Dances of Galanta	1	1
Kurka	Good Soldier Schweik,		
	"War Dance" and "Finale"	1	3
	"Polka" and "March"	1	1
Lalo	Symphonie Espagnole	1	1
Lawson	770370008007	1	2
Lecuona-Gould	Suite Espagnole	3	10
Lehar	Merry Widow Waltz	1	1
	Merry Widow: Excerpts	1	28
Leoncavallo	Pagliacci: "Vesta la Giubba"	1	2
Liadov	Eight Russian Folk Songs: "I Danced With a Mosquito"	1	16
	Music Box	1	2
	Tone Poem: Kikimora	1	2
	Enchanted Lake	1	1
Liebermann	Concerto for Jazz Band and Symphonic Orchestra	1	1
Liszt	Concerto No. 1 in E flat Major for Piano	1	2
	Les Preludes	2	4

Composer	Composition	Programmes	Performances
Loewe	My Fair Lady, Excerpts	4	13
Lully-Mottl	Suite	2	17
Mahler	Symphony No. 1, 3rd Movement	1	2
Mascagni	Cavalleria Rusticana: Intermezzo	5	22
McBride	Pumpkin Eater's Little Fugue	2	29
McDonald	Legend of the Arkansas Traveler	3	57
	Symphony No. 2	1	1
McKenzie	Three Dances for Percussion	2	4
Mendelssohn	Midsummer Night's Dream, Overture	1	2
	Excerpts	8	51
	Fingal's Cave: Overture	3	5
	Concerto in E minor for Violin	5	10
	Concerto No. 1 in G minor for Piano	3	5
	Concerto No. 2 in D minor for Piano	1	1
	Symphony No. 3	4	15
	Symphony No. 4	7	46
Menotti	Amahl and the Night Visitors, Excerpts	3	19
Meyerbeer	The Prophet, "Coronation March"	2	4
Milhaud	Suite Francaise	1	2
	Creation of the World	1	1
Mourant	Nocturne	1	9
Mozart	Overture: Marriage of Figaro	15	97
	Overture: Don Giovanni	2	4
	Overture: Impresario	1	16
	Overture: Magic Flute	2	17
	Serenade for Winds in B flat Major, K. 361	1	3
	Sinfonia Concertante in E flat Major for Four Winds and Orchestra	1	1
	Bassoon Concerto	2	4
	Clarinet Concerto, A Major	3	5
	Horn Concerto, D Major	1	1
	Flute Concerto No. 2	2	4
	Piano Concerto, G Major	2	4
	Concerto for Flute and Harp	2	3
	Oboe Concerto	1	3
	Piano Concerto No. 12 in A Major for Piano, K. 414	4	7
	Piano Concerto No. 20 in D minor for Piano, K. 466	3	7
	Piano Concerto No. 27 in B flat Major for Piano, K. 595	1	1
	Concerto No. 3 in G Major for Violin, K. 216	1	2
	Concerto No. 4 in D Major for Violin, K. 218		
	Divertimento, K. 131	1	1

Composer	Composition	Programmed	Performances
Mozart	Eine Kleine Nachtmusik	6	47
	Turkish March, K.331	1	9
	Minuet, K.1	1	2
	"That Music Enchanting"	1	12
	Marriage of Figaro, First Scene	1	12
	Cosi Fan Tutte, Excerpts	1	1
	Magic Flute, Excerpts	1	1
	Symphony No. 1	1	2
	Symphony No. 35	9	48
	Symphony No. 36	3	10
	Symphony No. 38	2	30
	Symphony No. 39	6	38
	Symphony No. 40	8	40
	Symphony No. 41	6	30
Mussorgsky-Ravel	Pictures at an Exhibition, excerpts	15	56
	Night on Bald Mountain	3	5
	Khovanchtchina: Prelude	2	18
Nelson	Jubilee Overture	1	5
	Savannah River Holiday	1	1
	This is the Orchestra	5	13
Nicolai	Overture: Merry Wives of Windsor	2	3
Nielsen	Symphony No. 5, excerpts	1	2
	Maskarade Overture	1	1
Offenbach	Overture: Orpheus in the Underworld	4	6
	Soixante-Sixieme	1	2
Orff	Carmina Burana, excerpts	1	1
Paganini	Perpetual Motion	2	3
Pergolesi	Concertino for Strings, No. 4	1	2
Phillips	Concert Piece for Bassoon and Strings	1	1
	Selections from "McGuffey's Readers"	1	1
Pierne	Cydalise: March of the Little Fauns	1	28
Piston	Incredible Flutist, excerpts	5	5
	Concerto for Orchestra	1	1
	Symphony No. 4	1	3
Ponchielli	Dance of the Hours from La Gioconda	1	1
Porter	Twelve Songs for Helen and One for Bill	1	2
Prokofiev	Concerto No. 1 in D flat for Piano	1	2
	Love For Three Oranges, Excerpts	5	40
	Peter and the Wolf	8	29
	Summer Day from Music for Children	1	1
	Romeo and Juliet,		
	Suite 1, No. 7	1	2
	Suite 2, No. 1	2	4
	Excerpts	1	1

Composer	Composition	Programmed	Performances
Prokofiev	Troika from "Lt. Kije	1	16
	Cinderella Suite	2	3
	Classical Symphony	4	19
	Symphony No. 5	2	21
Puccini	Introduction, Act III, Madama Butterfly	1	2
	La Boheme, "Che gelida Manina"	1	2
Purcell	Trumpet Voluntary	2	2
Rachmaninoff	Symphony No. 2, excerpts	2	
	Vocalise for Violin and Orchestra	1	2
Rameau	Fetes d'Hebe (Ballet Suite)	1	1
Rameau-Mottl	Ballet Suite	1	2
Ravel	Daphnis and Chloe, Suite II	3	29
	Pavane pour une infante defunte	2	3
	Mother Goose Suite	3	12
	Le Tombeau de Couperin	2	2
	Bolero	8	18
	Alborada del Gracioso	2	4
Reeves	Second Connecticut Regimental March	1	16
Respighi	Gli Uccelli	3	8
	Pines of Rome	3	7
	Suite II, Ancient Airs and Dances	2	6
Reznicek	Overture, Donna Diana	2	3
Riegger	Dance Rhythms	1	1
Riisager	Concertino for Trumpet and Strings	2	4
Rimsky-Korsakov	Capriccio Espagnol	18	55
	Le Coq d'Or excerpts	5	37
	Scheherazade, excerpts	3	15
	Snow Maiden, excerpts	3	4
	Flight of the Bumblebee	1	1
Robertson	University of Utah Festival Overture	1	1
	Book of Mormon Oratorio: "Pastorale"	1	1

Composer	Composition	Programmed	Performances
Rodgers-Bennett	Victory at Sea	1	2
	The Sound of Music, excerpts	3	8
	Carousel, excerpts	3	22
Rogers	Fantasy for Horn, Tympani, and Strings	2	2
Rohe	A Musical Journey Through Time	1	2
	Land of Bottle	2	4
Rossini	Barber of Seville, excerpts	1	1
	Overture: Barber of Seville	9	29
	Overture: Cenerentola	3	5
	Overture: La Gazza Ladra	4	9
	Overture: Italian in Algiers	1	1
	Overture: La Scala di Siete	2	4
	Overture: Semiramide	3	6
	Overture: The Thieving Magpie	2	2
	Overture: William Tell	2	4
Rossini-Britten	Soirees Musicales: Bolero and Tarantella	1	3
Rossini-Respighi	The Fantastic Toyshop	1	1
Roussel	Bacchus et Ariane, excerpts	3	6
Saint-Saens	Allegro Appassionata for Cello and Orchestra	2	4
	Carnival of the Animals, excerpts	11	71
	Concerto No. 2 in g minor for Piano	2	5
	Henry VIII: "Gypsy Dance"	1	2
	Prelude to the Deluge	1	2
	Phaeton, Symphonic Poem	1	2
	Danse Macabre, Symphonic Poem	4	4
	Suite Algerienne, excerpts	2	4
	Samson and Delilah: Bacchanale	3	5
	Rondo Capriccio for Violin and Orchestra	2	19
	Overture: La Princess Jaune	1	7
Sarasate	Zigeunerweisen, for Violin and Orchestra	1	3
Schreiner	Worried Drummer	5	10
Schubert	March Militaire	3	11
	Mass in G	1	2
	The Magic Harp Overture (Rosamunde)	3	8
	Ballet Music from the Magic Harp	2	7
	Symphony No. 3, 4th movement	1	3
	Symphony No. 5, Minuet	1	9
	Symphony No. 8, 1st movement	3	15
Schuller	Seven Studies on Themes of Paul Klee, excerpts	2	8
Schuman	New England Tryptych	3	11
	American Festival Overture	1	1
Schumann	Symphony No. 1, 3rd movement	1	2
	Symphony No. 4, excerpts	2	15
	Concerto in a minor for Piano	2	2
Sessions	Black Maskers Ballet	1	7

Composer	Composition	Programmed	Performances
Shostakovich	Piano Concerto No. 2	1	2
	Madeline	1	2
	The Golden Age: "Polka"	2	18
	Symphony No. 1, 1st movement	1	8
	Symphony No. 5, excerpts	14	52
Sibelius	Finlandia	5	21
	Symphony No. 2, Finale	2	3
	Valse Triste	1	10
	The Swan of Tuonela	2	8
Siegmeister	Ozark Set: Saturday Night	1	2
Skilton	"War Dance" from Two Indian Dances	1	28
Smetana	Overture: Bartered Bride	5	7
	Bartered Bride, excerpts	7	25
	Moldau	2	4
	Moldau, Polka	1	2
Sousa	El Capitan March	1	2
	Semper Fidelis	2	11
	Stars and Stripes	5	19
	Washington Post March	2	31
Sowande	African Suite: "Akinla"	1	28
Staight	Carnival of Venice	1	2
Steiner	Gone With the Wind: Tara's Theme	1	1
Still	Danzasa de Panama	1	28
Strauss, E.	Galop from "Clear Track"	1	9
Strauss, J.	Chit-Chat Polka	1	2
	Vergneugnungszug Polka	1	2
	Perpetual Motion	6	12
	Voices of Spring Waltz	2	11
	Tales from the Vienna Woods	4	6
	Carnival of Venice	1	2
	Overture: Gypsy Baron	1	1
	Die Fledermaus, excerpts	5	31
	Overture: Die Fledermaus	1	2
	On the Beautiful Danube	2	25
	Emperor Waltz	6	13
Strauss, R.	Concerto No. 1 in E flat Major for Horn	5	11
	Don Juan	4	8
	Don Quixote	1	2
	Der Rosenkavalier Suite	1	1
	Rosenkavalier Waltzes	2	17
	Serenade for Winds	2	7
	Till Eulenspiegel	7	13
Stravinsky	Le Baiser de la Fee	2	4
	Circus Polka	2	3
	Firebird Suite	22	100
	Petrouchka Suite and Ballet	4	23
	Suite No. 2 for Small Orchestra	1	16
	Symphony in Three Movements, 1945. 3rd movement	1	1

Composer	Composition	Programmed	Performances
Sullivan	Pineapple Doll Ballet: "Pas de Trois" and "Finale"	2	56
Suolahti	Sinfonia Piccola	2	3
Tchaikovsky	Capriccio Italien	7	13
	Concerto No. 1 in b flat minor for Piano	1	2
	Violin Concerto	3	2
	Nutcracker, various excerpts	27	120
	Eugene Onegin,		
	Polonaise	1	1
	Waltz	1	2
	1812 Overture	6	15
	Swan Lake, various excerpts	10	48
	Symphony No. 4	6	11
	Symphony No. 5	7	35
	Symphony No. 6	9	31
	Romeo and Juliet Fantasy Overture	3	5
	Serenade for Strings	4	13
	Sleeping Beauty, excerpts	3	6
Thomas	Overture: Mignon	1	1
Thompson	Symphony No. 2, Largo	1	1
Thomson	Acadian Songs and Dances	10	20
Toch	Geographical Fugue	1	1
	Circus Overture	1	1
Tomasi	Evangile and Scherzo	1	3
Vaughan Williams	Fantasia on Greensleeves	9	29
Verdi	Aida: Act II, Scene and Duet	1	2
	Aida: Hymn, Triumphal March	1	2
	Overture: La Forza del Destino	3	5
	Traviata,		
	Prelude to Act I	2	4
	Prelude to Act III	1	16
	Prelude to Act IV	1	2
Villa-Lobos	The Little Train of Caipira	8	16
Vivaldi	Concerto for Guitar and Orchestra	1	3
	Four Seasons,		
	"Spring"	2	5
	"Winter"	2	17
	Concerto in A Major for Violin	1	7
	Concerto for Piccolo and Orchestra	1	1
	Concerto Grosso, Op. 3, No. 1	1	28
	Concerto in A minor for Violin	3	7
	Concerto for Two Violins	1	2

Composer	Composition-	Programmed	Performances
Wagner	Overture: Flying Dutchman	2	24
	Introduction, Act III, Lohengrin	7	13
	Die Meistersinger,		
	Prelude	4	10
	Dance of the Apprentices	3	30
	Entrance of the Meistersingers	3	30
	Overture: Tannhauser	4	9
	Tannhauser,		
	Festival March	2	3
	Entrance of the Guests Into Wartburg	1	16
	Liebestod from Tristan and Isolde	1	5
	Die Walkure,		
	Magic Fire Music	1	1
	Ride of the Valkyries	5	22
Waldteufel	Skater's Waltz	1	3
Ward	Fantasia for Brass and Tympani	2	8
Weber	Carnival of Venice	1	2
	Concertino for Clarinet and Orchestra	1	6
	Concerto No. 2 in E flat Major for Clarinet	1	3
	Invitation to the Dance	3	32
	Overture: Der Freischutz	2	4
	Overture: Oberon	10	33
	Overture: Euryanthe	1	2
Webern	Symphony No. 21	1	5
Weinberger	Schwanda the Bagpipe Player,		
	Polka	3	9
	Polka and Fugue	1	28
White	Waltz for Teenie's Doll; Mosquito Dance	1	2
Wolfe-Ferrari	Jewels of the Madonna,		
	Intermezzo	1	1
	Introduction, Act III	1	2
	Overture: Secret of Suzanne	2	5

Music for String Orchestra

Bach, J. S.	Brandenburg Concerto #3 in G Major Concerto in d minor for Two Violins
Barber	Adagio for Strings, Op. 11 Capricorn Concerto for Flute, Oboe, Trumpet and Strings
Borodin	Nocturne for Strings
Britten	Simple Symphony
Corelli	Concerto Grosso #8 in g minor, Op. 6,"Christmas"
Cowell, Henry	Fiddlers Jug for Violin and Strings
Dvorak	Serenade in E Major, Op. 22: "Waltz"
Grieg	Two Elegiac Melodies: "Heart Wounds" Two Elegiac Melodies: "The Last Spring"
Ireland, John	Concertino Pastorale: Toccata
McBride, Robert	Pumpkin Eaters Fugue
Pergolesi	Concertino for Strings #4
Phillips, Burrill	Concert Piece for Bassoon and Strings
Riisager	Concertino for Trumpet and Strings, Op. 29
Rogers, Bernard	Fantasy for Horn, Tympani and Strings
Sowande	"Akinla" from African Suite
Tchaikovsky	Serenade for Strings
Vivaldi	Concerto in D Major for Guitar and Orchestra Four Seasons Concerto Grosso Op. 3, No. 1, d minor Violin Concerto in a minor Concerto for Two Violins Piccolo Concerto

Programming Themes Used For Youth Concerts: 1964-65, 1965-66, 1966-67

Chattanooga Symphony
- The Ballet
- Expression in Music

Cincinnati Symphony
- Development of the Modern Symphony Orchestra
- Growth of the Symphony Orchestra
- The Symphony
- Demonstration of Orchestra Sections
- Elements of Music
- Young Artists
- Stories in Music
- Music of the Theatre
- Ballet
- Forms in Music
- Folk Music in Serious Music

Cleveland Orchestra
- Twentieth Century: New Directions in Music
- A Golden Century of German Music
- Beethoven
- Ballet
- Dances and Marches
- French Music
- American Program
- Music from the Opera
- Russian Program
- Latin American Program
- Descriptive Music

Columbus Symphony
- The Composer as a Youth

Detroit Symphony
- Incidental Music for the Shakespearean Era
- Christmas Program
- Music from Britain
- Featuring the Brass
- Composers of the European Continent
- The Orchestra Palette and the Grand Symphonic Form
- Music from France
- The New and Old in Music
- Featuring Percussion
- Music of Vienna
- The Opera
- Featuring Woodwinds

Detroit Symphony (cont:)
- Instruments of the Orchestra
- South American Music
- Music of America
- The Music of Spring

Hartford Symphony
- Popular Overtures
- Music at Christmas Time
- Music of the Opera
- Music in the U.S.A.
- Music of the Ballet
- Music for Strings
- Color in Orchestra Music
- Music of One Composer (Brahms)
- Music of One Composer (Mozart)
- Music for Violin Solo and Choir
- Music of the Symphony
- Music in a Holiday Mood
- Humor in Music
- Legends and Stories in Music

New Haven Symphony
- Opera Program
- Introduction of Instruments

New Orleans Symphony
- Of Strings, Woodwinds, Brass and All
- Of Rhythm, Melody, Harmony
- Other Sounds of Musical Forms and Fun

Pittsburgh Symphony
- Holiday Program (Christmas)
- Introduction to the Orchestra
- Orchestra Families
- Music for the Dance
- Orchestra Sounds
- Musical Forms
- Opera Program
- Request Program
- Dance in Music

Sacramento Symphony
- Adventures in Music
- Music and Nature:
  - Weather and Seasons
  - Wildlife
  - Land and Sea
- Music and Magic:
  - Fairies, Spirits and other Little People
  - Gods, Goddesses and Enchanted Things
  - Wizards, Witches and Demons

Salt Lake City: Utah Symphony
- Melody
- Form
- Composers

Seattle Symphony
- The Shape of Music

Spokane Symphony
- Musical Shapes
- Soloists from the Orchestra
- Music and Dance
- Music as an International Language
- Music that Tells a Story
- Symphony and Young Artists
- Music Sing-a-long
- At the Ballet
- At the Opera
- The Symphony and All That Jazz
- Meet Your Symphony

Appendix

50 YOUTH CONCERT PROGRAMS

The following are presented as a sampling of youth concert programs presented for specific age groups and/or for concerts given under specific conditions, including:

I. Programs for Pre-School and Primary Grade Children
- Pittsburgh Symphony

II. Programs for Elementary Student Audiences

Baltimore Symphony	
Chattanooga Symphony	Grades 4-6
Cleveland Orchestra	Grade 4 program, Gr. 5-6 Program
Florida West Coast Symphony	Grades 5-6
New Orleans Symphony	Grades 1-6
San Francisco Symphony	Grades 4-6

III. Programs for Combinations of Elementary and Secondary Grades

Hartford Symphony	Grades 6-12
Winston-Salem Symphony	Grades 4-9

IV. Programs for Junior High School Students

Cincinnati Symphony	Grades 7-9

V. Programs for Combinations of Junior and Senior High School Students

Cleveland Orchestra	Grades 7-12
Evansville Philharmonic	Grades 9-12

VI. Programs for Senior High School Students, Grades 10-12
- Baltimore Symphony
- Rhode Island Philharmonic
- Seattle Symphony

VII. Programs for Concerts Presented during Non-School Time and Available to Any Student Wishing to Attend
- Columbus Symphony
- Detroit Symphony
- New Haven Symphony
- Pasadena Symphony
- Sacramento Symphony
- Spokane Stmphony
- Utah Symphony

I. Programs For Pre-School And Primary Grade Children

PITTSBURGH SYMPHONY ORCHESTRA

Conductor of Youth Concerts — Ronald Ondrejka
Season — 1965-66
Concert Plan — Each student expected to attend all 3 concerts. Same basic program presented for 2 different groupings

Program No. 1
For Pre-school Children and Grade 1 Students

Rossini	Overture, "Barber of Seville"
Mozart	Eine Kleine Nachtmusik, 1st movement (string instrument demonstration)
Boccherini	Concerto in Bb Major for Cello and Orchestra, 1st movement
Beethoven	Symphony No. 1, 1st movement
Bizet	Farandole from L'Arlesienne Suite, II

Changes made for 2nd and 3rd Grade Student Audience
Added 3rd movement of Eine Kleine Nachtmusik
Substituted excerpts from Carmen Suite No. 2 (Bizet) for the Farandole

Program No. 2
For Pre-school children and Grade 1 Students

Offenbach	Overture, "Orpheus in the Underworld"
Gluck	Melodie for Violin and Orchestra (Woodwind demonstration)
Barber	Capricorn Concerto, 3rd movement
Beethoven	Symphony No. 1, 3rd movement
Brahms	Hungarian Dance, No. 5
Gliere	Russian Sailor's Dance from "Red Poppy"

Changes made for 2nd and 3rd Grade Student Audience
Added 2nd movement of the Capricorn Concerto
Added Brahms, Hungarian Dance No. 3
Added Lehar, Merry Widow Waltz

Program No. 3
For Pre-school Children and Grade 1 Students

Mozart	Overture, "Marriage of Figaro"
Rogers	Fantasy for Horn, Tympani and Strings (Brass demonstration)
Beethoven	Symphony No. 1, 4th movement
Schubert	Marche Militaire
Rimsky-Korsakov	Dance of the Buffoons from "The Snow Maiden"

Changes made for 2nd and 3rd Grade Student Audience
Added Strauss, Emperior Waltz

II. Programs Presented For Elementary Student Audiences

BALTIMORE SYMPHONY ORCHESTRA

Conductors:	Peter Herman Adler and Elyakum Shapira
Season	1966-67
Concert Plan	Most students attend 1 concert during the year

Program No. 1

Bizet	L'Arlesienne Suite, II, Excerpts
Mozart	Symphony No. 39, 3rd movement
Tchaikovsky	Serenade for Strings, Waltz
Kodaly	Hary Janos Suite, Excerpts

"Contemporary Sounds" -- will include current works and discussion of contemporary harmony, form, color, etc.

Program No. 2

Grieg	Selections from "Peer Gynt"
Beethoven	Symphony No. 8, 1st or 2nd movement
Vaughan Williams	Fantasia on Greensleeves
Hindemith	Symphonic Metamorphoses on Themes by Weber

"Contemporary Sounds" -- as per above

CHATTANOOGA SYMPHONY ORCHESTRA

Conductor	Charles Gabor
Season	1965-66
Concert Plan	Each student expected to attend 2 concerts per year
Attended by	Grades 4, 5, 6

Program No. 1

Mozart	Symphony No. 39, Minuet
Strauss	Emperor Waltz
Beethoven	Symphony No. 3, Funeral March
Battle Hymn of the Republic - Orchestra, and Audience Sing	
Kodaly	Hary Janos Suite, Intermezzo
Anderson	The Typewriter
Khachaturian	Sabre Dance
Ravel	Bolero

Chattanooga Orchestra (cont.)

Program No. 2

National Anthem	
Mozart	Symphony No. 39, 1st movement
Schubert	Symphony No. 8, 1st movement
Strauss	Chit-Chat Polka
Sibelius	Finlandia
America the Beautiful -- Orchestra, and Audience Sing	
Handel	Concerto Grosso, Opus 6, No. 12, last movement
Battle Hymn of the Republic -- Orchestra, and Audience Sing	

CLEVELAND ORCHESTRA

Conductors of Youth Concerts	Louis Lane, Michael Charry, James Levine
Concert Plan	Each student to attend 3 concerts per year with a 4-year cycle of programs

The following programs might have been heard by the same student in successive years while attending 4th through 7th grade.

4th Grade Program - 1964-65

Bizet	Prelude to "Carmen"
Vaughan Williams	Fantasia on Greensleeves
Brahms	Hungarian Dance No. 5
Ravel	Mother Goose Suite
Smetana	Dance of the Comedians from "Bartered Bride"
J. Strauss	Voices of Spring Waltz
Sousa	Stars and Stripes

5th - 6th Grade Program, 1965-66
Concert Theme - Music from the Opera

Mozart	Overture to "Magic Flute"
Bizet	Guard Mount and Gypsy Dance from "Carmen", 2nd suite
Verdi	Prelude to Act III, "La Traviata"
Rimsky-Korsakov	Introduction and Wedding March from "Le Coq d'Or"
Menotti	Suite from "Amahl and the Night Visitors" Introduction, March, Shepherds Dance
Strauss	Waltzes from "Der Rosenkavalier"
Wagner	Ride of the Valkyries from "Die Walkure"

Cleveland Orchestra (Cont.)

7th Grade Program

Concert Theme - American Program

Bernstein	Overture, "Candide"
Griffes	Poem for Flute and Orchestra
Barber	Overture, "School for Scandal"
Ives	Unanswered Question
Sessions	Black Maskers Ballet, 1st movement
Gershwin	Rhapsody in Blue
Gould	American Salute

FLORIDA WEST COAST SYMPHONY ORCHESTRA

Conductor	Paul Wolfe
Season	1965-66
Concert Plan	Each child attends 1 concert per year

5th and 6th Grade Program

Wagner	Overture to "Die Meistersinger"
Sibelius	Swan of Tuonela
Beethoven	Symphony No. 5, 1st movement
Handel	He Shall Feed His Flock from the "Messiah"
Rodgers-Bennett	Selections from "Carousel"

NEW ORLEANS PHILHARMONIC SYMPHONY ORCHESTRA

Conductors	Werner Torkanowsky, Kyung-Soo Won
Season	1965-66
Attended by	Grades 1-6
Concert Plan	It is anticipated that each student will attend 3 programs per year

Program No. 1

Nelson	This is the Orchestra
Mozart	Symphony No. 38, finale
Bartok	Mikrokosmos 2, 5
Beethoven	Concerto No. 2 in Bb Major for Piano, 1st movement
Strauss	Till Eulenspiegel

New Orleans Philharmonic (cont.)

Program No. 2

Beethoven	Overture, "Coriolanus"
Strauss	Perpetual Motion
Beethoven	Symphony No. 6, Scherzo, Thunderstorn
Haydn	Concerto in D Major for Piano, 1st movement
Copland	El Salon Mexico
Bernstein	Overture, "Candide"

Program No. 3

Beethoven	Overture, "Fidelio"
Mozart	Concerto No. 3 in G Major for Violin, K. 216, 1st movement
Pergolesi	Concertino for Strings, No. 4, finale
Ives	Symphony No. 2, finale
Shostakovich	Symphony No. 5, Scherzo, Finale

SAN FRANCISCO SYMPHONY ORCHESTRA

Conductor of Youth Concerts	Verne Sellin
Season	1966-67
Attended By	*Grades 4-6*

Program No. 1

J. Strauss	Overture, "Gypsy Baron"
Mozart	Symphony No. 36, 3rd and 4th movements
Borodin	Nocturne for Strings
Tchaikovsky	Symphony No. 4, 3rd movement
Mozart	Concerto No. 27 in Bb Major for Piano, K. 595, finale
Ravel	Alborada Del Gracioso
Toch	Circus Overture
Rimsky-Korsakov	Le Coq d'Or, March

San Francisco Symphony)cont.)

Program No. 2

Weber	Overture, "Oberon"
Haydn	Symphony No. 102, finale
Brahms	Hungarian Dance No. 6
Grieg	Norwegian Dance No. 2
Falla	Spanish Dance No. 1 from "La Vida Breve"
Cimarosa	Concerto for Oboe and Strings, lst movement
Mendelssohn	Midsummer Night's Dream, scherzo
Anderson	Irish Washerwoman
Tchaikovsky	Symphony No. 4, finale

Program No. 3

Thomas	Overture, "Mignon"
Mozart	Symphony No. 41, finale
Stravinsky	Petrouchka Ballet, excerpts
Strauss	Concerto No. 1 in Eb Major for Horn
Dukas	Fanfare from "La Peri"
Berlioz	March to the Scaffold from "Symphonie Fantastique"
Haydn	Symphony No. 45, finale

III. Programs for Combinations of Elementary and Secondary Grade Students

HARTFORD SYMPHONY ORCHESTRA

Conductor	Arthur Winograd
Season	1966-67
Concert Plan	Each student attends 1 concert per year
Attended by	Grades 6-8, 9-12

Program No. 1
Concert Theme -- Music of the Symphony

Dvorak	Symphony No. 5

Hartford Symphony (Cont.)

Program No. 2
Concert Theme: Music of the Opera

Beethoven	Overture, "Fidelio"
Puccini	"Che gelida Manina" from "La Boheme" Tenor soloist
Verdi	Prelude from "Traviata"
Verdi	Hymn and Triumphal March from "Aida"

Program No. 3
Concert Theme -- Music in the U.S.A.

Barber	Adagio for Strings
Gould	Pavane from Latin American Symphonette No. 2, 2nd movement
Copland	Billy the Kid

Program No. 4
Concert Theme -- Music for Violin Solo and Choir

Mozart	Concerto No. 4 in D Major for Violin, K. 218, 1st movement
Schubert	Mass in G: Kyrie, Gloria, Credo

WINSTON-SALEM SYMPHONY ORCHESTRA

Conductor	John Iuele
Season	1966-67
Concert Plan	Each student attends 1 concert per year
Attended By	Grades 4-9

Grades 4-9

Meyerbeer	Coronation March from "The Prophet"
Mendelssohn	Symphony No. 3, 1st movement
Smetana	Comedians Gallp from "The Bartered Bride"
Weber	Invitation to the Dance
Rodgers-Bennett	Selections from "The Sound of Music"
Handel	Concerto in Bb Major for Harpsichord
Tchaikovsky	Symphony No. 6, March

IV. Programs For Junior High School Students

CINCINNATI SYMPHONY ORCHESTRA

Conductor of Youth Concerts	Erich Kunzel
Season	1965-55
Concert Plan	Each student to attend 3 concerts per year
Attended by	Grades 7-9

Program No. 1
Concert Theme -- Growth of the Symphony Orchestra in Eras of Music History as Demonstrated through the Development of the Symphony as a Form.

Britten	Young Person's Guide to the Orchestra
Bach	Suite No. 4
Haydn	Symphony No. 101, 2nd movement
Brahms	Symphony No. 1, 4th movement
Stravinsky	Symphony in Three Movements (1945), 3rd movement

Program No. 2
Concert Theme -- Folk Music in Serious Music

Brahms	Academic Festival Overture
Tchaikovsky	Capriccio Italien
Vaughan Williams	Fantasia on Greensleeves
Enesco	Roumanian Rhapsody, No. 1
Copland	Appalachian Spring
Rimsky-Korsakov	Capriccio Espagnol

Program No. 3
Concert Theme -- Music of the Theater

Rossini	Barber of Seville: Overture, Recitative, Trio
Tchaikovsky	Swan Lake, excerpts
Steiner	Tara's Theme from "Gone with the Wind"
Gold	"Exodus", Theme
Rodgers-Bennett	Sound of Music - selections

V. Programs For Combinations of Junior High and Senior High School Students

CLEVELAND ORCHESTRA

Conductors of Youth Concerts	Louis Lane, Michael Charry, James Levine
Season	1966-67
Concert Plan	Each student to attend 2 concerts per year
Attended By	Grades 7-12

Program Theme -- 20th Century: New Directions in Music

Stravinsky	"Petrouchka" Ballet (1911), Tableau Four
Shostakovich	Symphony No. 5, Finale
Webern	Symphony No. 21, 1st movement
Schuller	Four Pieces from "Seven Studies on Themes of Paul Klee"
	Little Blue Devil
	Twittering Machine
	Arab Village
	An Ominous Moment
Bartok	Concerto for Orchestra
	Play of the Couples
	Interrupted Serenade
	Finale

EVANSVILLE PHILHARMONIC ORCHESTRA

Conductor	Minas Christian
Season	1966-67
Concert Plan	Each student attends 1 concert per year
Attended by	Grades 9-12
National Anthem	
Reznicek	Overture, "Donna Diana"
Bernstein	Overture, "West Side Story"
Mozart	Symphony No. 35, finale
Falla	Ritual Fire Dance from "El Amor Brujo"
Jacob	Concerto for Trombone and Orchestra, Ist movement
Rimsky-Korsakov	Scene and Fandango from Capriccio Espagnol

VI. Programs For Senior High School Students

BALTIMORE SYMPHONY ORCHESTRA

Conductors	Peter Herman Adler and Elyakum Shapira
Season	1966-67
Concert Plan	Most students attend 1 concert per year
Attended By	High School Students

Program No. 1

Brahms	Trafic Overture
Mendelssohn	Midsummer Night's Dream, Excerpts
Shostakovich	Symphony No. 1, 1st movement
Solo work to be announced at the concert	

Program No. 2

Kabalevsky	Colas Breugnon, Overture and Introduction
Mussorgsky-Ravel	Excerpts from "Pictures at an Exhibition"
Prokofieff	Symphony No. 5, 2nd movement
Wagner	Selection to be announced at the concert

RHODE ISLAND PHILHARMONIC ORCHESTRA

Conductor	Francis Madeira
Season	1965-66; 1966-67
Concert Plan	Each student attends 1 concert per year
Attended by	Grades 10-12

1965-55 Program

Arnell	Sonata for Chamber Orchestra
Bach	Suite No. 2 in b minor: Gavotte, Sarabande, Badinerie
Grieg	Heart Wounds from "Two Elegiac Melodies"
Falla	Spanish Dance No. 1 from "La Vida Breve"
Mourant	Nocturne
Loewe	Selection from "My Fair Lady"

1966-67 Program

Beethoven	Overture, "Prometheus"
Lully-Mottl	Suite
Grieg	Incidental Music to "Peer Gynt"
Bales	National Gallery Suite, No. 3

SEATTLE SYMPHONY ORCHESTRA

Conductor of Youth Concerts	Donald Thulean
Season	1966-67
Concert Plan	Most students attend 1 concert per year
Attended By	High School Students

Program No. 1

Concert Theme -- The Shape of Music

Mozart	Overture to "Marriage of Figaro"
Beethoven	Symphony No. 5, 1st movement
Barber	Essay No. 1 for Orchestra
Bartok	Hungarian Peasant Songs
Tchaikovsky	Symphony No. 5, finale

Program No. 2

Creston	Dance Overture
Mozart	Symphony No. 41, 1st movement
Bach	Suite No. 3 in D Major, 2nd movement
Ives	Variations on "America"
Brahms	Symphony No. 2, finale

VII. Programs Presented Diromg Mpm-School Hours and Available to Any Student Wishing to Attend

COLUMBUS SYMPHONY ORCHESTRA

Conductor	Evan Whallon
Season	1966-67

Concert Theme -- "The Composer as a Youth"

Glinka	Overture, "Russlan and Ludmilla"
Mozart	Minuet, K.1
Mozart	Symphony No. 1
Mendelssohn	Midsummer Night's Dream, Overture
Bizet	Symphony in C, Allegro
Suolahti	Sinfonia Piccola
Sibelius	Finlandia

DETROIT SYMPHONY ORCHESTRA

Conductor of Youth Concerts — Valter Poole
Season — 1965-66
Concert Plan — Series ticket sold for four concerts during season

Program No. 1

Humperdinck — "Hansel und Gretl"
Presented in English by the Piccolo Opera Company

Program No. 2

Mozart — Overture, "Don Giovanni"
Stravinsky — Firebird Suite
Prokofieff — Classical Symphony
Saint-Saens — Bacchanale from "Samson and Delilah"
featuring the Nelle Fisher Ballet Company

Program No. 3

Rossini — Overture, "La Scala di Siete"
Porter — Twelve Songs for Helen and One for Bill
Mendelssohn — Symphony No. 4, 2nd and 4th movements
Schreiner — Worried Drummer
Rimsky-Korsakov — Capriccio Espagnol

Program No. 4

Shostakovich — Madeline
Dukas — Sorcer's Apprentice
featuring the Detroit Severo Ballet Co.

NEW HAVEN SYMPHONY ORCHESTRA

Conductor of Youth Concerts	Harry Berman
Season	1966-67
Concert Plan	Series tickets sold for 3 concerts during season

Concert Theme -- Opera Program

Prokofieff	March from "Love for Three Oranges"
Mozart	"Marriage of Figaro", first scene
Mozart	"That Music Enchanting" (For audience singing)
Berezowsky	"Babar the Elephant" Children's Opera in one act performed by the New Haven Opera Society

PASADENA SYMPHONY ORCHESTRA

Conductor of Youth Concerts	Eugene Ober
Season	1965-66
Concert Plan	Each student purchasing a ticket hears one Pasadena Symphony concert per year under the Area Youth Music Council project

Gould	American Salute
Bach-Cailliet	Little Fugue in g minor
Hovhannes	Mysterious Mountain Fugue
Mozart	Concerto No. 12 in A Major for Piano, K. 414
Schumann	Concerto in a minor for Piano
Prokofieff	Peter and the Wolf

SACRAMENTO SYMPHONY ORCHESTRA

Conductors	Harry Newstone and Ross Shub
Season	1966-67
Concert Plan	Students to attend 3 concerts per year

Theme for entire 1966-67 Series -- "Music and Magic"
Theme for each of the 3 concerts --

Program No. 1	--	Fairies, Sprites and Other Little People
Program No. 2	--	Wizards, Witches and Demons
Program No. 3	--	Gods, Goddesses and Enchanted Things

Program No. 1

Weber	Overture, "Oberon"
Gluck	Dance of the Blessed Spirits, and Dance of the Furies from "Orpheus and Eurydice
Tchaikovsky	Dance of the Sugar Plum Fairy from Nutcracker
Berlioz	Minuet of the Sprites from Damnation of Faust
Mendelssohn	Midsummer Night's Dream, Excerpts

Program No. 3
Theme -- Gods, Goddesses and Enchanted Things

Schubert	Overture to "The Magic Harp"
Cowen	March of the Giants
Wagner	Ride of the Valkyries
Rossini-Respighi	The Fantastic Toyshop Camellia City Ballet Company

SPOKANE SYMPHONY ORCHESTRA

Conductor	Donald Thulean
Season	1966-67
Concert Plan	Students to attend 5 concerts during the season

Concert Themes for 1966-67 Season

1. Symphony Sing-a-Long
2. Symphony and Young Artists - featuring 2 student soloists
3. Music and the Dance
4. Symphony and All That Jazz, featuring jazz combo
5. Symphony and the Music Festival - featuring young artist winners in Spokane Allied Arts Festival

Spokane Symphony (Cont.)

Program No. 3 -- Music and the Dance

Orff	Carmina Burana, Excerpts
Beethoven	Symphony No. 3, finale
Mozart	Symphony No. 40, 1st and 4th movements

Program No. 4 -- Symphony and All That Jazz

Demonstration of Improvisation	
Dvorak	Symphony No. 5, 2nd movement
Demonstration of Walking Bass	
Gershwin	American in Paris

UTAH SYMPHONY ORCHESTRA

Conductor	Maurice Abravanel
Season	1966-67
Concert Plan	Each Student to attend 3 concerts during the season

Program No. 1 -- Theme: Melody

Handel	Serse: Largo
Bach	Jesu, Joy of Man's Desiring
Brahms	Symphony No. 3, 3rd movement
Bizet	L'Arlesienne Suite, Intermezzo and Farandole
Mascagni	Cavalleria Rusticana, Intermezzo
Wolfe-Ferrari	Jewels of the Madonna, Intermezzo
Robertson	Pastorale from the Book of Mormon Oratorio
Bernstein	Candide

Program No. 2 - Theme: Form

Handel-Harty	Water Music, finale
Bach-Cailliet	Little Fugue in G Minor
Haydn	Symphony No. 104, Minuet
McBride	Pumpkin Eater's Little Fugue
Britten	Young Person's Guide to the Orchestra

Program No. 3 - Theme: Composers

Smetana	Bartered Bride Overture
Delibes	Pizzicato Polka from "Sylvia"
Gershwin	American in Paris
Gershwin	Rhapsody in Blue
Tchaikovsky	1812 Overture